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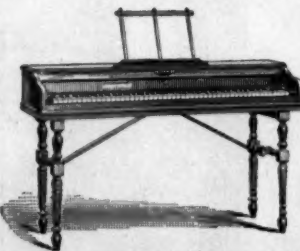
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# The Musical Courier.

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NEW YORK, WEDNESDAY, JUNE 1, 1892.

WE learn upon good authority that Camille Saint-Saëns has consented to complete the late Ernest Guiraud's unfinished opera "Brünhilde." The libretto is by Louis Gallet, based upon a subject from the Merovingian period. Three acts of the opera are entirely finished, and two are left for Mr. Saint-Saëns to compose. The artistic result of this work by two composers ought to prove most interesting and valuable.

THE Vienna correspondent of the London "Standard" recently gave a list of the concerts in that city which professional duty forced him to be present at. From October to April last he attended forty-one séances given by singers; seventy-one given by pianists; twenty-five by violinists; three by clarinetists; three by blind virtuosi; two by the youthful prodigies Koczalski and Spielmann; six soirées by quartets, in addition to philharmonic concerts, &c., altogether 158. He heard Rubinstein, Joachim, Sarasate, Alice Barli, Bianca, Pantes and Eugene Pirani. Can anyone beat this record?

IN its admirable annual review of the season the "Independent" last week contained this:

Once more the musical editor writes "finis" to his annual volume; or, rather be it said, he comes to the end, along with a large part of the metropolitan public, of the latest chapter in an art record that goes on from year to year in more impressive and complicated continuity. In London the music season will soon be at its height. In Paris, in the great Austrian and German capitals and musical centres it is still vigorously interesting. Not at all unlikely is it, even allowing for climate and for custom, that in course of a few years there will be the same practical belief in the availability of summer and even midsummer for a reasonable amount of high-class music. Already the prolonging of our season is one of the most noticeable instances of the perennial interest New York expresses toward what can be called justly its supremely favorite art.

THE MUSICAL COURIER has for many years maintained that the musical season really never ends in New York city, and this year will prove no exception. We have still concerts to be listened to, and during the month of June Adolf Neuendorff will make music at Lenox Lyceum, while lovers of what is known as "popular music" may drink their fill of it at Madison Square Garden out of the very abundant bowl offered by the only Pat Gilmore. After Gilmore leaves the Garden for Manhattan Beach his place will be more than filled by Walter Damrosch and the Symphony

Orchestra, and it goes without saying that the programs will contain some "high-class music." Unhappily Seidl will not be at Brighton Beach this season—a great loss to lovers of music; but he will occupy the Garden during the month of September, immediately after the Damrosch engagement terminates. It certainly seems as if the musical season never ended.

THE Bülow-Bechstein-Wolff combination is evidently not quite broken up yet, although it has had a severe shaking up. THE MUSICAL COURIER some time ago announced that Manager Wolff is building in Berlin a concert hall of his own which he is going to name "Bechstein Hall," and now the Berlin "Boersen Courier" brings the news that Hans von Bülow has written to Wolff, from Palermo, that in "consecration" of the new hall he (Bülow) will, in the fall, give in it a piano recital. If the erratic Hans will not play any better on that memorable occasion than he did upon his last appearances in New York, "desecration" would be a more appropriate word than "consecration."

IF a little provincial penny newspaper had told its readers in all seriousness that Clara Schumann, the wife of the late Robert Schumann, was not only a pianist but had once upon a time also been an operatic singer, no one would have been greatly surprised or would have thought it worth his while to contradict it. But that a musical paper of the pretensions and standing of the London "Musical Standard" should publish such a nonsensical statement is indeed incredible. It seriously asserts that Clara Schumann was a member of an operatic company of her husband's (?) which in 1841 performed opera in German at Manchester, England. If this fable had been published in an issue of the previous month instead of in a May number one might have thought it an English April fool joke; coming, however, as it does, in a May issue, one is at a loss for an explanation of such a lapsus.

THE death in Italy recently of Anna Hampton Brewster did not call forth as much sympathetic regard as it would have done if the gifted writ had passed away when her two delightful and artistic books were so much read, nearly twenty years ago. Miss Brewster was of a distinguished Philadelphia family, one brother being Judge F. Carroll Brewster, and her other the well-known United States District Attorney, Benjamin Harris Brewster, whose career was most brilliant. Both these brothers are dead.

Miss Brewster wrote two charming books on music, literature and art, entitled "St. Martin's Summer" and "Compensation," and she lived during the latter years of her life in Rome, where she was an important figure in artistic salons. She was an *intime* of Liszt, and wrote much of him, also of Sgambati, the composer. Her books are full of gracious, delicate and acute observations of music and musical people, and "St. Martin's Summer" has much of the gentle dilettante atmosphere of Henry Fuller's "Chevalier Pensiéri Vani." It is a great pity they are out of print, for "Compensation" is far superior to the musical novel of the day and is of especial interest to pianists.

THE well-known writer and musician Carl V. Lachmund, under the title of "The Grand Concert Nuisance," considers that particular form of nuisance as follows:

Of all arts music is the one most frequently misunderstood by the public and most frequently misused or abused by charlatans. Some of these abuses should not be left uncensured; indeed an effort should be made by earnest musicians to right misuses that belittle the art. Their continued recurrence in an art centre—such as New York prides itself to be—is disgraceful and can be due only to the laxity with which they are treated by the real artists. The "grand concert" nuisance is one of these. Three or four artists (third or fourth rate ones at that) will arrange a concert in some small hall, and the affair is heralded as a "grand testimonial benefit concert," or something equally Barnumistic. A *matinée* is given. The fact that the selections have been chosen from the works of one composer is considered a sufficient reason for terming a concert a "festival." Another program embracing a number of romanzas, arias and duets from operas (sung with piano accompaniment) is headed "Grand Operatic

Concert." A series of organ recitals containing among the total number of eighty-four selections but one original composition of Bach, only little arrangements of Mendelssohn, and among which the names of Widor, Best, Thiele, Haupt and Guilmant are conspicuously absent, is announced as "Twelve Grand Organ Concerts." Eight numbers on these programs are cautiously marked "selected," and no doubt it is in these that the "Grand" will be justified. Certainly a musician's common sense should restrict him from selecting bombastic headings for such concerts, even if he is innocent of the quality we usually understand by "good taste." But if this nuisance is to continue how can we in future designate the concerts given by a grand orchestra and chorus?

To all of which we heartily and gratefully say "Amen," particularly in view of the late Patti "Fake" Festival.

IN its issue of May 21 the Boston "Commonwealth" contains, in a very comprehensive article called "Art in Washington," the following about the condition of music in the "city of magnificent distances":

In music, still worse. One might follow the whole social routine of Washington during a winter and hear never a bit of music beyond the marches of the Marine Band at the White House receptions and the waltzes of assembly musicians. The Marine Band is good. Thank Professor Sousa for that. But while the city can well be proud of it she cannot be proud in knowing that that is the only representative of music she possesses.

It is only within a few years that one could hear any good music in Washington, even when going outside the social routine to get it. Private musicals were unknown functions and concerts rare. The Boston Symphony Orchestra essayed a concert here a few years ago. It met the enthusiastic support which might be expected from any music-famished community. The following year two concerts were given, then three, five, six, until now there is an established season of Boston Symphony with regular subscribers—a miniature Boston winter of music, transplanted. In connection with these visits of the Boston players several residents began to give chamber concerts and musicals with the aid of the artists and the string quartet from your city.

This is a good beginning in the right direction. But where is the national conservatory of music or the national school of painting which so great a country should possess and which should be established in its capital? The high-minded New York woman, Mrs. Jeanette M. Thurber, who tried to urge the Government to the initial step toward a conservatory of music, and was willing to do half the hard work and furnish some of the money herself, met with opposition and indifference at every step, and her patriotic labors came to naught in the direction she desired, although they resulted in the establishment of a conservatory in New York which is an honor to that city.

In regard to the National Conservatory it is a noteworthy move of Mrs. Thurber that she has secured as secretary and treasurer of that institution Mr. Edmund C. Stanton, director of the Metropolitan Opera House. A better choice could not have been made.

## SHALL WE HAVE ENDOWED OPERA?

PROF. JOHN K. PAINE thinks we should, and discusses the subject in an ably written article in the current issue of "The Forum." After reviewing the operatic situation, which he finds in all but a hopeless condition, Professor Paine makes the following suggestion for an endowed operatic establishment, which would be independent of the caprice of the public, the whims of artists or the penury and avariciousness of managers:

"A few words as to the cost of an endowed opera," writes Professor Paine. "I should think that a capital of \$2,000,000 would be sufficient to place and maintain it on a firm basis. Two millions more would be required for the construction or purchase of an opera house. The interest from the endowment fund would provide for the annual deficit, though at times the opera would largely pay for itself. Any money saved could be devoted to a pension fund.

"The cost of giving opera on a permanently organized plan would be far less, relatively, than it is now. With moderate salaries and a system of long engagements for the artists the expenses could be kept down to a minimum, and there is no doubt that people would form the habit of going to the opera if the prices were regulated according to their means. The scale of prices might range from 50 cents to \$5, with higher prices for private boxes. There is no reason why an opera house should not be conducted with as much economy as a university or a railroad so far as its financial affairs are concerned. \* \* \* It should have a corporation and a board of directors or faculty composed of musical experts, and connection should be made with established schools of solo and chorus singing, dramatic action and orchestral playing."

Professor Paine further elaborates this plan and points out that every town almost in Germany boasts of its opera house while America with difficulty supports one, the Metropolitan Opera House, and for only four months every year. He advocates a nine



months' season, urging that artists could be engaged at reasonable terms if their engagement was longer. Much more has Professor Paine to say on the subject and he does not forget to call attention to the rapid strides taken by native talent and mentions that Parker, Whiting, Foote, Chadwick, MacDowell, Bird, Strong, Nevin, Buck, H. W. Parker, Van der Stucken, Huss, De Koven, Shelley, Gilchrist and Gleason are all likely men from whom hopeful work must be expected.

The article is worthy of attention, but it only embodies facts about which we have preached ourselves hoarse. Who will bell the cat, Professor Paine?—the cat in this case being the hard to capture and harder to hold millionaire!

#### MAY MUSIC.

IN November last the magazine called "Music" was started in Chicago and its then windy editorial assumptions have certainly not been verified. A few excellent writers like Dr. William Mason, Emil Liebling, John Van Cleve and others furnished some readable articles during the first few months. But the boastful, conceited claims of its editor gave the keynote of the publication, and its last issue, the weariest, driest, so far, tells the tale to anyone who can read between the lines. The self righteousness of a magazine that would not stoop at soliciting advertisements is a laughable commentary on the business sense of its editor.

No wonder that musical people are dubbed "dreamers" and "unpractical" persons in an age when such magazines as the "Century," "Harper's" "Cosmopolitan" are straining every nerve after business advertising, knowing full well that the more money they make the better literary material they are enabled to furnish their subscribers. But after all the editor of "Music" has never been accused of being a musical person and he is certainly not a business man. That he is at last aware of the latter is assured, for a trade department has been started in the current issue and its merits can be but faintly imagined. The issue in question is deadly dull, beginning with a piece of impertinence written by Frederic W. Root and called "A Program of American Compositions."

The Roots have stood for all that is abomination of desolation in American music. They have written psalms, hymns and songs that simply are beneath criticism, so that naturally the efforts of the younger American school of composers incense them, for they damage the sale of their own watery productions. This article damns a lot of compositions by Harry Rowe Shelley, George W. Chadwick and others, men who have honorably mastered the craft of music and who have natural gifts to boot. To these Mr. Root practically says: "Yes, your orchestration is clever, modern and all that. You are supreme harmonists, but why, oh why don't you write like the Puritan psalmists?" This in effect he writes. He quotes an awful hash called "Marching Through Georgia," "shot through with strains of 'Dixie,' as an example (indeed "awful") of what the coming school of American music should be. He gives a recipe for a real national symphonic poem, which is to contain everything evolved from the musical soil so far (including Root's songs), and of course the immortal "Puritan Psalm." Rot! America will be an older nation before a genuinely independent school is produced, but in the interim her composers have been to good schools, have mastered the difficult technic of their art (has Mr. Root?), but should drop all this learning. Mr. Root thinks, for the manufacture of unspeakable national stews.

In this case we can well indorse Mr. E. A. MacDowell, who does not wish to be looked on so much as an American composer as a composer of good music.

"Jenny Lind and the Old Songs," by Dr. George F. Root, is but another of those sickening appeals to cheap chromo sentiment that break out every season among the moss backed espousers of bathos in art. Mr. Constantin Sternberg, in his "Wanted, a Revised Edition of Schumann," should have remembered the several excellent versions of Nicolas Rubinstein, Pauer and others. By far the best thing in the number is Emil Liebling's "Pianistic Retrospect." Ordinary articles like "Music in the Public Schools," "Music as a Mind Developer," the fearfully and wonderfully made philosophy of piano playing by F. H.

Clarke, which the author probably does not understand himself, and a couple of bad poems and weak reviews comprise the balance of a May number of a magazine whose mission was to purify the world of musical literature in this country.

How well its editor has succeeded may be gleaned from this specimen number, full of inaccuracies (even the well-known violinist Willis Nowell is disguised as "Newell," an error for which there is no excuse even on a daily newspaper, much less a monthly publication), and in the article "A Few American Violinists" much more space is devoted to Madge Wickham and the Mollenhauers than to Maud Powell, Leopold Lichtenberg and Max Bendix! This speaks volumes for the critical acumen of the editor.

"Music" started out with a dirty fling at New York musical publications and their motives. "Music" is now soliciting advertisements from the very piano firms whose influence it derided six months ago. Time works wonders.

#### William R. Chapman.

EVERYONE must recognize the excellent picture in this issue of the popular choral conductor, William R. Chapman, who has recently won new laurels for the ability which he displayed in handling a mammoth chorus of over 1,000 voices at the recent Patti Festival in the Madison Square Amphitheatre.

Opinions may differ regarding his methods of conducting, but the fact remains that he accomplishes remarkable results, and in all his work during the past fifteen years in this city he has won applause and support from a music loving public, as well as many words of encouragement and appreciation from the various artists and managers who know his work. The following are letters from Luigi Arditi and Adelina Patti and speak for themselves; also the notices from the daily papers in reference to his festival chorus are reprinted.

Mr. Chapman will conduct in New York next season the Metropolitan Musical Society of mixed voices, the Rubinstein Club of ladies' voices and the new Apollo Club of male voices. Mr. Chapman resigned from the Musurgia to take charge of this new organization, as with better material he can accomplish better results. His concerts will all be given by subscription—the Metropolitan at the Music Hall and the Rubinstein and Apollo at the Madison Square Garden Concert Hall.

Here are the letters from Adelina Patti and Luigi Arditi:

Mr. William R. Chapman:

MY DEAR MR. CHAPMAN—I want to express to you my appreciation of the delightful chorus which under your able command as conductor proved so excellent a part of the program at the recent festival concerts in the Madison Square Garden Amphitheatre. I was pleased with the wonderful precision and attack in the especially beautiful work of the ladies' chorus in the "Lost Chord" by Arthur Sullivan.

Very truly yours,

ADELINA PATTI-NICOLINI.

MAY 16, 1899.

MAY 16, 1899.

William R. Chapman:

MY DEAR SIR—It gives me pleasure to express to you my appreciation of the grand chorus which you so ably conducted at the recent Patti concerts in the Madison Square Garden Amphitheatre. You certainly must have well trained voices in the various societies which you conduct, and the combining of them all in so large and grand a chorus is certainly a proof of your ability and energy. New York may well be proud of such a festival chorus.

I have never heard more delightful tone quality. That and the finale were admirable. I congratulate you most heartily and wish you every success in the future. Yours very truly,

LUIGI ARDITI.

Here are the newspaper notices:

Its one original feature is the participation of a chorus, imposing in respect of numbers and admirable in respect of quality of tone, which last night did excellent work, but did so little of it that the question would not down all evening as to what so many singers had come together for. There were three choral numbers on the program, and though from 600 to 800 singers participated in them, the disposition of the audience was to treat the choral feature as of little importance compared with the singing of Fabbri, Mr. Novara and Mr. Dippel, and as of no importance at all compared with Patti. There was a numerous orchestra on hand, but it had little to do with the prima donna, and the extent of the choir's participation has already been indicated. Had its efforts been given in a more dignified cause it would be a pleasure to speak at greater length of the fullness of tone and the precision which characterized the singing of the choir under the direction of Mr. W. R. Chapman. As it was, it seemed a pitiful waste of good material to have them unoccupied five-sixths of the evening.—"Tribune," May 11.

While it is beyond dispute that W. R. Chapman is not a conductor, he merits warm praise for the excellence of his large chorus. The quality of the women's voices was especially noble, and the choral body as a whole sang with splendid precision.—"Times," May 11.

Of the chorus too much in praise cannot be said. It was a magnificent body of sound singing with wonderful brilliancy and effect, especially in the "Sanctus," by Chapman.—"Morning Journal," May 11.

By all means the finest thing in the festival was the singing of Mr. Chapman's chorus of 800 voices—something which was well worth hearing and stamped him as one of the best choral conductors we have in this country. They sang "Thanks be to God," from "Elijah"; a fine "Sanctus," by Chapman himself, and the grand chorus from "Cavalleria Rusticana," and all were sung in an inspiring manner.—"Commercial Advertiser," May 11.

It was some time before Mr. Chapman could call his legions to order. But when he finally set them to the execution of Mendelssohn's "Elijah"

chorus the cause of this enthusiasm was at once manifest. There has been no finer choral singing offered in this city for many a year than that of the festival. The blending and precise balance of voices was excellent and the expression of that mighty volume of sound issuing from a thousand throats was scarcely less accurate than the diva herself declared a few minutes later.—"Press," May 15.

For large masses of sound, however, the acoustic properties seem to be very good, and the body of tone produced by the large and really very fine chorus was most impressive. Naturally a great many rough edges are filed down when sound goes out into so large a space, but even in any hall the precision and unity of tone of this chorus would have been remarkable. Whether Mr. Chapman is a good leader or not, which seems to be a doubtful point, the chorus sang well under his direction, which, after all, is the main point.

It is a matter of congratulation that so large and good a chorus can be got together in this city at such very short notice.—"World," May 15.

The choral numbers of the evening's entertainment were confined to the able and felicitous direction of W. R. Chapman, and that he did it to the eminent satisfaction of all lovers of harmonious accord and eloquence of expression in music may be accepted as a coincident corollary.

The immense audience, moreover, with heartiest approbation and applause immeasurable, testified to the superb work of the massive chorus, which responded with admirable individual intelligence and surpassing unanimity of impulse and flow in the Chapman baton.—"Turf, Field and Farm," May 19.

A chorus of nearly 1,000 voices, under the direction of Mr. W. R. Chapman, gave its assistance. "Thanks be to God," from Mendelssohn's "Elijah," and a "Sanctus" by Mr. Chapman were sung with satisfactory effect, and with a volume of tone that filled the vast space of the Garden.—"Mail and Express."

After Patti's singing the choral work of the thousand singers gathered from New York and its suburbs by Mr. Chapman seemed to afford the audience its greatest pleasure, and with reason. The choral singing under Mr. Chapman's direction was surprisingly good. "Thanks be to God," a "Sanctus" of considerable interest by Mr. Chapman himself and the Easter hymn from "Cavalleria Rusticana" were sung with a vigor and a finish that reflected great credit upon both singers and leader, especially when the difficulty of rehearsing such a chorus is considered.—"Herald," May 11.

So much for the first part of the program. Mr. Chapman's "Sanctus," though not elaborate, was flowing, unaffected and effective, and in this, as in the chorus from the "Elijah," the work of the chorus was excellent in respect to precision, time and tune. One could have heard a little more chorus.—"World," May 11.

The feature of the rest of the program was the singing by the chorus of 1,000 voices of Sullivan's "Lost Chord," with grand organ and orchestral accompaniment. It was given with perfect attack and beautiful quality of tone, and Mr. Chapman deserved the big basket of roses that was handed up to him.—"Herald," May 15.

The chorus under Mr. Chapman numbered nearly 1,000 voices and was recruited from the Metropolitan Musical Society, the Melopoeia of Plainfield, the Rubinstein of Poughkeepsie, the Kingston Philharmonic Society, the Haydn Society of Harlem, the Beethoven Choral and singers from the New York Oratorio, the Brooklyn Choral and the Esterpe societies. It was a great body of voices, and it did very good work in Mr. Chapman's "Sanctus" and the chorus from "Cavalleria Rusticana." In volume it easily filled the Garden.

Mr. Chapman conducted with spirit, and the first night of the festival was a success.—"Recorder," May 11, 1899.

The great feature of the jubilee after Patti was the singing of the chorus of 1,000 voices under the direction of Wm. R. Chapman.

Their precision of attack, their tone shading was wonderful. This great body of singers was responsive to the slightest movement of the leader's baton.

It is safe to say that no such chorus has ever been heard in this city. Mr. Chapman deserves the highest credit for the splendid manner in which they were drilled.—Saturday "Evening Telegram," May 14.

From London.—Miss Meisslinger will join the Carl Rosa Company next season as one of the principal contraltos.

Mr. Daniel Mayer will early next month open a new recital hall at Messrs. Erard's premises at Great Marlborough street.

Mr. Sarasate arrived in London last week. During a series of concerts he will introduce several works from his own pen, including a Scotch fantasia, a Spanish fantasia and a Spanish serenade.

Master Otto Hegner gave the first of three piano recitals at St. James' Hall on Monday a week ago, when he afforded abundant proof of having made good progress in his art. This is the more satisfactory, because prodigies frequently fail to fulfill in their "teens" the promises of their childhood. The most important items of a commendably short program were the "Appassionata Sonata" and Mendelssohn's "Variations sérieuses."

Miss Elsie Lincoln, an American soprano, made a successful debut in London on Saturday afternoon a week ago at Prince's Hall. She sings with taste, and is evidently an artist of considerable experience. Enjoyable items of the concert were the piano playing of Mrs. de Pachmann and the singing of Mr. Eugene Oudin, so says London "Musical News."

Mr. and Mrs. Oudin's first vocal recital at Prince's Hall, on Tuesday afternoon, a week ago, attracted a large audience. Like most true artists Mr. Oudin possesses an intimate acquaintance with the music of many nations and times other than our own, and consequently his program contained a number of items of unhackneyed and interesting character; prominent among these were a clever and effective duet, presumably from an opera, entitled "Quand de la Nuit," by Dalayrac (1798); two vigorously written and highly artistic songs, "Veilchen" and "Du bist die Sonne," by Herve, and two songs by Grieg, "Ein Schwan" and "Ausfahrt."



## Analysis of the Language of Music.\*

BY G. BERTINI DE WIER.

## THE VERB.

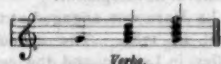
74. The principal parts of tonality are four, the noun, verb, adverb and pronoun. All the others, the article, adjective, participle, conjunction, preposition and interjection, are simply adjuncts. We will now take up the verb in its simplest form.

75. The quality and nature of a verb are to express action.

76. The note on the fifth degree, or the various chords to which that is a fundamental, is a verb. (It is a noun, however, when it occupies the position of a fifth to the tonic harmony.)

77. The chord built upon the fifth is termed the dominant, because it dominates, rules or holds in dominion all the other chords or passages proceeding therefrom.

78. So, likewise, the dominant seventh, as:



Verb.

79. RULE FOR VERBS.—A verb must agree with its subject or nominative; that is to say, if the verb is directly preceded by the nominative (noun) the tones in that chord (the noun or pronoun) must ascend or descend into the tones of the verb (dominant).

80. Without going further into the various modifications of verbs, we will now proceed to a practical demonstration of the rules so far ascertained, and will briefly review the ground already traversed.

We find the article in music to be a short note (or notes) placed at the beginning of a musical sentence (1).

Now, as all articles are placed before nouns (see 53) logically the following note or notes in the next measure must be a noun.

We also find that a musical sentence may also commence without any preceding article; in that case the first note (or tone group) is to be regarded as a noun, in conformity with the rule laid down by all grammarians that "a common noun without an article (or other word) to limit its signification is generally taken in its widest sense."—Lindley Murray. See also Gould Brown's "First Lines of English Grammar," page 22.

81. PARSING is the art of reducing a sentence into its elements. For example, "the bird flies"—the is an article, bird is a noun, flies is a verb. If we wish to know why this is so we simply refer the student to the previous rules laid down.

## ELEMENTARY EXAMPLES IN PARSING.



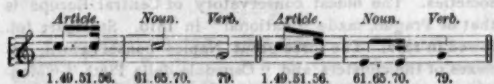
The notes C and E jointly are to be considered as an article (1). It is a definite article (49), because it points out some particular note (G), plural number, because it is composed of two notes (51), and masculine gender, because it is cast in the major mode (56), and we know it to be an article because "articles are always placed before nouns" (53); hence the following G, although on the fifth degree, is a noun because it is the fifth of the tonic harmony. If G had been the fundamental to the chord of G B D, then in that case it would have been a verb.

The first note in the next measure, G, is to be regarded as a noun, because it proceeds naturally (from the preceding article) out of the tonic harmony (61). It is in the nominative case, because it is written before the verb (65) according to the rule laid down at section 70, which says "all nouns which are the subject of the verb must be in the nominative case."

The subject of a verb, therefore, must be a noun, which to be in the nominative case must be written before the verb (65).

The following and last note, G, is a verb because first "a verb must agree with its subject or nominative" (79), therefore the first G being a noun it has passed out of the realms of the tonic harmony, and the repetition of the same note upon the same degree now ushers or introduces it as a fundamental tone upon the fifth degree and no longer dependent upon the tonic harmony. We know it to be a verb from the further consideration that all verbs must be preceded by their nominatives or nouns, with which they must agree.

We will now take another simple example and briefly refer the student to the sectional numbers that will give the rules laid down applicable to each:



The pupil will go through the formula of reciting each of the rules referred to by the numbers and so parse each musical sentence.

But such simple examples, embracing only the article,

noun and verb, are too circumscribed for extended sentences, are only fragmentary and can only serve for illustration in a very limited way.

We must therefore treat of the verbs in a more extended manner and for that purpose proceed to the

## CONJUGATION OF THE VERB.

82. To conjugate means to distribute the parts of a verb into the several voices (or intervals of its harmony), showing its moods, tenses, numbers and positions. (See Webster's Unabridged, page 250.)

83. Verbs are divided with respect to their signification into four classes: Transitive, intransitive, passive and neuter.

84. In the transitive form a verb expresses an action where it passes from the noun (or pronoun), which is called the subject through the verb to the following noun, which is the object of the verb.

85. The first noun (or pronoun) is called the nominative, because it goes before the verb, and the concluding noun is called the objective, because it follows the verb, as: "I love John."

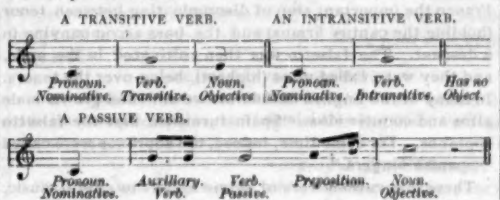
86. Therefore, to write a transitive verb it must be preceded by the noun nominative and followed by a noun objective.

87. An intransitive verb has no object following, but simply terminates with the verb, as: "I run."

88. A passive verb must be preceded by a noun or pronoun (in the nominative case), and have an auxiliary verb added to it, and be followed by a preposition before the concluding noun (which latter will be in the objective case), as: "She is loved by friends." "He is assailed by slander."

89. A neuter verb is limited to the subject or preceding noun (or pronoun) in the nominative case, and therefore having no object or following noun, is therefore the same as the transitive verb, as: "I go;" "I am;" "I walk."

## Example of verbs:



Which would be equivalent to a sentence in English grammar embodying the same formula, as:

"He is tried by adversity."
 

Pronoun	Auxil.	Verb.	Preposition.	Noun.
Nominative.	Verb.	Passive.	Preposition.	Objective.

Therefore, to use a passive verb we must make use of an auxiliary verb and a preposition.

90. What is an auxiliary verb?

An auxiliary verb helps to form the moods and tenses of other verbs; it is a verb added to another verb to help strengthen it.

The idiom of musical grammar allows of a great number of auxiliary verbs as well as many other modes of musical expression, which are more full and free than in English grammar.

## Organ Loft Whisperings.

## OUR BOY CHOIRS AND CHOIR MASTERS.

Then swelled the organ up the choir and save;  
The music trembled with an inward thrill  
Of bliss at its own grandeur.

THOSE whose emotions are so delightfully stirred by the vocal spray that plays upon their ears in the dimly lighted, flower perfumed church or cathedral little dream what it means to evoke the almost celestial strains from the regiment of white surplined youngsters who in their aboriginal condition are screaming, yelling, slovenly, thick larynxed roysterers. As, little by little, one is let into the confidence of the choirmaster, astonishment waxes into genuine admiration for and profound gratitude toward the wizard of the transformation for his valuable and unrequited efforts.

Think of it: human material to be collected, selected, set in working order and kept interested and in good humor week after week without stimulus and with constant restriction; voices to be cured of bad habits and trained in good ones without sufficient time, and with at best but a "peep" of musical instinct to each broncho of restlessness. Suitable music must be found, studied and arranged and its various difficulties "transposed," "proposed" and "imposed." The pamphlets must be protected by stout covers, in order that the paper be not shredded into musical crumbs at the second handling. These books must be "branded," numbered and recorded to insure against "strayed" or "carried off" numbers. Manuscript must be shaped and covered in similar proportions, plenty of copies must be provided, and all properly shelved and handled.

The trooping, perspiring ball players must be provided with dainty vestments, which means constant laundry, repair, closeting and close watching in putting on, to see

that legs be not thrust through sleeves or collars buttoned behind. Faces, hands and hair must be inspected, coats and hats hung up. All must be provided with certain numbers, on certain hooks, in certain places, that the congregation may not have to be invited to wait a moment while Willie Perkins finds his cassock or Patsy Delano his cotta.

The promptness of the fireman, the obedience of the soldier, the calm tranquillity of the professional monk that enter into the semi-celestial processional scene at tick of clock, mean the exercise of qualities that make a master in each art behind the scenes, and this often without parade ground, closet room or light, with troops scattered in various dark rooms, and little or no aid.

The chancel seating must be watched. What is more restless than a crowd of huddled boys? Seating, kneeling and neck spacing must be roomy, the music stands must be the right height for each masculine cherub, and the music must not be forgotten. At his most lopping and slabsided age the boy must be made to sit erect and look alive.

Imagine the dispelling of religious sentiment that must result from the neglect of any one of these details. Only one who knows the aboriginal "boy" and the "choir boy" can imagine! And all this before the question of musical fitness!

Here the hooting, screaming throat muscle must be thinned, quieted, evened, softened, cushioned with velvet, made tense, clean cut and appealing. It must be trained to have carrying power in place of loudness, so that the tone shall float out into the lofty church instead of falling between the hassocks at the singer's feet. The awkward squad must be taught to breathe. For all of their outdoor, airy, plunging, exercising existence not one boy in five breathes properly, or so as to be of any service in song. The horrible public school intonation must be made musical, and the barbarous street enunciation trimmed and purified. Melted words and misfit syllables must be made correct and intelligent, dragging must be hastened and hurrying jerkiness toned down to gentle modulation. The boys must be trained to keep up vigor when singing a ritard and to know that "speed" and "loudness" are not synonyms—something that few grown up people do. They must, moreover, be made musically independent so as to keep in correct time and tune when marching away from the organ, or singing in a chancel with the organ suspended between them and heaven, as in many miserable instances. With little or no devotional spirit they must be made to seem like so many little monks at prayer and to be respectful and reverent in demeanor. And after all this has been done, all of a sudden and without warning, at some important crisis of the choirmaster's triumph, away goes the "boy's voice"—takes the St. Vitus' dance—goes off on epileptic tangents, loses its bearings and centre of gravitation, and has to be laid away for repairs, never more to be used for the glorification of his painstaking teacher, who has to begin all over again with a similar prospect at the end.

Who indeed but one of Apollo's saints, or of the "Redeemed of the Lord," could or would be a boys' choir-master!

The movement toward boy choirs is unquestionably on the increase in the United States, although both methods and results are yet in a crude condition compared with the English work, which is the perfection of choral treatment. Time was there, however, when juvenile musical education was at such a low ebb that children were "pressed" into cathedral service by order of royalty, and even forced from their parents into the work without compensation.

Unless the cigarette habit is controlled by some judicious ruling power a similar choral famine may be looked for in this country. The cigarette is the deadly enemy of pure tone. The singer who is addicted to its use may give up as well at first as last. Catarrh and cigarettes—the victims in each case are equally hopeless and useless so far as the choirmaster is concerned.

The choral need of the country to-day is a school for the training of boys in vocal culture, so that the choirmaster may utilize instead of making material.

From the above list of vocal and physical defects common to all boys it may be seen that it is absolutely out of the power of the choirmaster to train an individual voice as it should be trained. The lack of it results not only in crude and inferior musical work, but in the still greater and irreparable damage to the voice in later life, which if realized would be sufficient to prevent five boys in ten from ever entering boy choir service under the most careful direction.

Numerous instances might be cited of tenors and basses singing in this city to-day whose voices are not half what they might be, owing to the harm done during the period of boy choir singing. A tenor I have in mind whose exquisitely sympathetic tones fall at his feet through lack of carrying power, the result of throaty untaught method in the boy choir, and he does not know it. Another openly avows his regret at his now unteachable, throaty, forced tones. Mr. Louis Lombard, director of the Utica Conservatory, bears a lifelong regret at the total loss, in Paris choir service, of one of the most valuable tenor organs ever pos-



nessed, which, with his rare musical gifts and mental endowments, would unquestionably have made him one of the foremost tenors of the day.

However careful and conscientious a choir director may be, it is out of his power to do justice to either his music or his boys.

It is astounding to me in a city like New York, where ritualism is so worshipped, secular musical advantages so great, choir masters so intelligent, forceful and interested in their work, and where such quantities of money are devoted to church buildings, altars, pulpits, fonts and windows, that no means are provided for this important feature of church life. Why do not some of our musical millionaires make boy choir fund bequests? Why do we not have endowments, benefits, associations for the sake of this most effective and necessary luxury, and one of such vast importance to the future of our men singers?

All that is needed is that some one make a start in the movement. Funds are never lacking for a worthy object in New York, this hub of the hub of the universe, when it thinks. It evidently has not been thinking about its choir boys and their faithful masters.

FANNIE EDGAR THOMAS.

## THE CINCINNATI MAY FESTIVAL.

[From Our Special Correspondent.]

THEODOROS TOMASI STRIKES THE BATTUTA (BEAT) WITH HIS BACHETTA (BATON) IN OPTIMA FORMA FOR THE TIBLÆ, DESTRA ET SINISTRA (REEDS). FIDICONISTS (VIOLINS) AND PALMISTÆ (CHORISTERS) OF THE ANCIENT AND BEGRIMED BURGH OF CINCINNATI AT THEIR TENTH GREAT MUSIC FESTIVAL—THE MAESTRO CONCERTATORE AMBULANTE BEN-DIX LEADS HIS "FOUR AND TWENTY FIDDLEERS ALL I' A ROW" TO GLORY—"PORFORINO" LLOYD AND "FAUSTINA CUZZONI" DE VERR SING "OMNES CONTIGUERE" AND ANOTHER GREAT MOMENT IN AMERICA'S ART HISTORY STRUCK—SONNENSCHNEIN AND BLUMERSCHNEIN.

"Sound thou the reeds, I will sing the words."—Virgil.

Cincinnatus Aristotle to Chicago Orpheus: "Equality causes no war."—Solon.

We have changed our philosophy somewhat since Salmon in London, 1696, penned the words: "The delights of practical music enter the ear without acquainting the understanding from what proportion they arise or even as much as that proportion is the cause of them. The practitioner has no necessity to study, except he desires the learning as well as the pleasure of his art."

"Scimus musicam, daemonibus etiam invisam et in tolerabilem esse."—Luther.

A festival with a deficit would be as unwelcome as a "bill of freight to a merchant after he has lost his vessel."—Dryden.

**B**ETWEEN 347 and 356 A. D. choral music had its beginning (in a modern sense), when Flavius of Antioch and Diodorus of Tarsus divided their choristers into two bodies (our modern cantori et decani); and Gregory had precentors, sinfonia, antiphonia and responsori. The Venerable Bede in the eighth century tells us plainly of a descant upon a plain song in the sixth or fifth, third, and tenth or twelfth, by several singers impromptu, as being a common occurrence in his day. To come to our own continent, Fathers Litau and Vega, writing in 1560 concerning Peru, would have us believe wonders of the songs, sonnets, flutes and improvising of the Incas. From the day when Handel produced his "Athaliah" at Oxford in 1733 the chorus entered upon its grander development of descriptive power. Mynheer Handel—as Addison dubbed him—even imitated two of the plagues of Egypt by the notes representing the buzzing of flies and hopping of frogs. How is that for realism! There is considerable innocent program music likewise in "The Creation." Haydn possesses indeed the gift attributed to Alfarabi (the Aristotle of the Arabs or Moors) of making his hearers laugh, weep or slumber at will, particularly the latter, as I discovered at the Chicago production.

Well—revenons à nos moutons—Cincinnati is no terra incognita to me; I love the dear youthful city's simplicity, innocence and naïveté. They have several good things that we have not in Chicago, but—sitti, zitti piano? I won't mention them, because Chicago wouldn't believe it. You know in Chicago everything is so hoary and ancient, the Calvary Library has been there so long a time; the Chicago University is so ivy grown and moss eaten, and her ancient temples of art and music are crumbling with age. Her critics seem to have heard more music right within her walls than anybody could hear by traveling a lifetime, and every man is a philosopher and sage. While buying his pig's feet and Schmierkils the typical Chicagoite will deluge you with ethics, archaeology and apologetics. Oh, this hustling, rustling Cincinnati is such an enlivening change from the calm, peaceful, deliberative existence of that city of Chicago river lagoons. Quando noi siamo in Roma, noi facciamo, come gliu fanno in Roma. See? Consequently I have gone with the stream and landed in the vortex of Music Hall every day for nearly a week. They do up their musical features in Cincinnati as many distinguished citi-

zens do their corporeal ablutions; they save up for three years and then—have a whole week of it; but I tell you, it takes the skin off.

A plate cannot contain a dolphin, as the ancients used to say, and even a very conscientious scribe peters out and dreams of that attractive finale number, "Ite missa est." A great choral festival ever sets my think box working. I have been investigating the march through time of the chorus, and will give a few important facts for the thousands of choristers who read THE MUSICAL COURIER. The first concession of church to congregation was a short closing word—an amen, then a kyrie, later a responsorium, and finally came antiphony and independent pieces for the people. The Ariens made great headway in 400 with their songs. Ephraim of Edessa (330) founded choirs of virgins. Then we find in the church the melisma, jubilus or neuma to the word hallelujah. Instead of lectures we find psalmodoi as liturgical leaders.

In Rome in 400 choirs were formed by Gregory of seven clerici, which developed into the "Sixtine Choir." The seven singers were said to typify the seven hills of the "Eternal City." It was as yet a unisono song. In 700 boy choirs assisted in the mass effects. Up to the twelfth century boys were trained largely by the memory, and singing was practiced in all the schools of rhetoric.

"The Tropes of Tuotilo of St. Gallen" was accompanied with rauplum, flute, organ, cymbals, seven stringed psalterium, triangle and chimes of bells, as were the sequenzi of "Hermannus Contractus" and "Notker Balbulus."

At the same time we find services of a like richness in English cloisters (Koch's "Church Song," eight vols.). Franco, of Cologne, introduced the practice of the "battuta," or time beating, in the convents. Up to this time voices were merely categorized as men, boy and women voices. The well worn Romish law, however, "Mulier taceat in ecclesia," confined the service to males. Then came after Franco the important step of discriminating between tenor (holding the cantus firmus) and the bass accompanying in a descant. The falsetto was then cultivated in the male, and they were called altos (highest), being over the tenors. In many of the English cathedrals we still find grown male altos and counter altos. Spain furnished first the falsetto sopranos. For some time, indeed, the sopranos were called "Spanish singers."

These innovations were of prime import to choral music, and in the fifteenth century, with Ockenheim, the compass of the voices was already three octaves, whereas in the year 1100 it was a quart (fourth) less.

In the Cathedral of Sens (France) choral song became famous for the "new" choir upon the improved basis of falsetto sopranos, altos, tenor and bass. In 1625 the Papal See fixed the numbers of the Sixtine Chapel at thirty-two men forever. In the princely schools, "scholæ palatinae," the figured music became so proverbial that that style of music was known as "More Palatino." The children in the schools learned the "Benedicamus," "De Profundis" and the "Cisiojanus" (calendar lesson). The prelates hired succentores (precentors) for the intoning, and in England we have the choral dean, &c. Spitta in his "Bach" tells much about the "currédes," the Latin schools and higher seminaries of Germany being the nurseries of choral song. Bach himself, as did Luther, many a time sang through the streets in the long black mantle or gown of the curréder. In Protestant communities cantorien or classical, "Latin" (grammar, high) singing schools were founded. The "Thomas" school, of Leipsic, is a grand example of such work, and the "Cross" school, of Dresden, for many years furnished the chori in the grand opera there (up to 1816).

The great Berlin "Domchor," the Seminary of Plauen and the Salzunger (as famous in their specialty as the Meininger were in theirs) did marvels of motet, madrigal, cantata and Palestrina singing. In Italy alone advancement ceased. In Milan the regenscheri—during my visit there—stamped with his heel like a Greek koryphaeus, and even in Monteverde's stronghold, San Marco, and over the tomb of the classic Palestrina in St. Peter's, the vocal achievements are an insult to the memory of those mighty artists. In Russia part singing did not oust the unisono until after 1600. The Greek catholic church of the Convent of Lucka in 1624 and that of Mojilew on the Dujester in 1634 organized polyphonic choirs. The czar's chapel corps was organized by the first Romanow, Michael, with thirty members. In later years A. Lwoff and Bortniansky have made it famous. A peculiarity common to the noble houses of Austria and the princes of the church in other days is found in Russia, viz.: Princes, the appanage, post, synodale, senate and all official bodies have their choral corps, as have many military regiments, and they take the name of the family or department to which they belong. In Italy the operatic "scuola corale popolare" was a feature of La Scala, and, in fact, of all great operatic institutions.

The first great modern choral society was the Berlin Singakademie of the court accompanist Carl Friedrich Fasch, who on May 24, 1791, met twenty-eight of his pupils and, organizing, gave a public auditorium in 1794. Up to 1819 nine other societies convened in Germany—the Sing-

akademie of Leipsic, 1800; Singing Society of Stettin, 1800; Musikverein of Muenster, 1804; the Singakademie of Dreissig in Dresden, 1807; the Gesangverein of Potsdam, 1814; one in Bremen, 1815; one in Chemnitz, 1817; one in Schwaebisch Hall, 1817, and the Innsbruck Society, Tyrol, 1818. Then followed the great Cecilia Verein of Frankfurt, under Jos. Franz Schelle, giving for the first time with dilettanti forces Bach's greater works. In 1829 the Berlin Singakademie gave the first amateur choral performance of Bach's "Matthew Passion." The most noted and worthy successor of the above pioneer organizations is the Riedel Society of Leipsic, which has under the guidance of the gifted Dr. Carl Riedel (up to his death) given us the greatest works of Durante, Leonardo Leo, Cannicani, Sterkel, Schutz, Reichardt, Josquin, Palestrina, Lassus, Porpora, Hasse, Claudin Le Jeune and 102 performances of Bach (sixteen times his "Hohe Messe"); ten of the "Missa Solemnis" of Beethoven, the "Christus" of Kiel, and all the greatest works of Brahms. Liszt, Cornelius and Berlioz. With the Riedel Verein we have reached the very acme of versatility in choral development.

We read that La Mara was engaged at the famous Paris Concert Spirituel in 1782. The earnest Sing Schule of Joh. Adam Hiller, in Leipsic, and the celebrated Grosse Concerte, founded in 1765, developed into the Gewandhaus concerts.

We must not forget the "Adjuvantes" of the master-singer guilds, which were instrumental adjuncts to the "curréndani" or peregrinating singers of the charity Stiftungen and Latin and cloistral schools. The famous old Singhäusli Society of St. Gallen had statutes early in the sixteenth century. Other influential bodies were the "Collegium Musicum" of Winterthur and the "Collegium Ultrajectinum" of Utrecht. In Berlin two separate series of regular orchestral concerts ran from 1779 to 1799. Then ceasing for a time they were renewed by A. Schneider in 1810; then came Möser's concerts. In Vienna the Society of Music Friends (Wilhelm Gericke present conductor) was founded in 1812, as was the old Philharmonic in London. We find, however, that the "Eroica" was too difficult for the Paris Conservatoire in the early twenties, and at the first rehearsal of Schubert's C major symphony the woodwind blowers of the Gewandhaus declared the eighth note figures in the scherzo to be unplayable; so much for technical capabilities in those days.

Some of the little towns in Germany have done wonders; e. g., had it not been for the zeal of Weimar the "Tannhäuser" and "Lohengrin" of Wagner had long remained sealed treasures. At the end of the seventeenth century the town musicus of Breslau had twelve men, and the town piedpiper of Leipsic had seven men. The court orchestra of Dresden in 1709 had thirty-one men. In 1880 it had 115 members. Franz Brendel, rédacteur of the "Neuen Zeitschrift für Musik," brought about the great "Allgemeine Deutsche Musikverein" in 1859 that has since given eighteen great festivals.

The widely known Kotzold Verein, of Berlin, sang wholly à la capella (unaccompanied). Forty-one years ago the "Paulus"—university male chorus of Leipsic—was alone in that field, supported by the Berlin "Liedertafel," founded by Zelter. In 1865 the monster "Bundes Saengerfest" in Dresden brought together 20,000 male singers. There are now 100,000 in the Bund. "The Institute for Church Music" in Berlin—founded 1822—has been instrumental in educating cantors and organists. The first German festival was held in Frankenhausen, beneath the shadow of the Kyffhäuser, in 1804. The young cantor Bischoff, who was the vis animi of the movement, repeated the same in 1810, when all the town pipers, court players and choristers from the Hartz Mountains and Thuringia were gathered together. Strangers came from Leipsic and Dresden, and Spohr conducted.

In 1811 Bischoff gave a similar festival in Erfurt. In 1812, 1813 and 1815 the great Handel festivals of Vienna, with 700 voices, took place, and in 1818 Hamburg had a Handel festival. From 1820 to 1840 "The Lower" and "Middle Rhenish," "The Elb," "The Thuringian Saxon," and the "North German Musik" Vereinen were organized. Silesia has had annual festivals since 1875, and Mecklenburg and Holstein have had eight festivals since 1861. The first English festival (of any note) was the 100th anniversary of Handel in Westminster Abbey, with 500 voices, in 1785. Carl Löwe relates in his autobiography that "the boy singers in small country town choirs were expected to set those passages assigned to them on Good Friday to music themselves, and that they acquitted themselves of that (nowadays impossible) task as a matter of course." Standard conservatories have also contributed a large share toward the building up of orchestras and choral societies. The oldest conservatory of Central Europe is that of Prague, made "national" in 1810. Stuttgart followed in 1812. The three great Naples conservatorii, annexes of the cloisters and "Ospedale della Pietà," "Mendicante Incurabili," and "San Giovanni e Paolo," (or "Zanipolo") were united in 1806 to form a royal "Collegio Musica." In these cloisters all orchestral instruments, di even to the fagott, horn and contrabass, were played by girls. The Milan conservatorio was also founded in 1806. Herewith I think we have followed the development of



orchestras, choral societies and festivals sufficiently succinctly to give a bird's eye view of the field to those who not only sing and hear, but also read and learn. I cry peccavi and promise that this is a bastanza of historic lore.

As unfortunate Cincinnati has not a superb symphony series as has Chicago, it makes up in a degree for that ghastly gap in its musical life by introducing several master works for orchestra in its festival scheme. In as far as the selections are concerned, *nihil potest dici contra*. Such a list as

"Eroica".....	Beethoven
Symphony No. 1.....	Schumann
Symphony No. 8.....	Beethoven
Symphony No. 3, op. 55, in F.....	Brahms
Symphony No. 8, in E minor.....	Tchaikovsky
"Mazepa".....	Liszt
Overture, "Oberon".....	Weber

fulfills the most ardent appetite of a music eater.

"Oh that the gods would empower me to obtain my wishes," (Odyssæus, Book III.) is the prayer of many critics concerning festival performances, and in this instance little has been left to desire.

Swift is the march of evil counsel.—SOPHOCLES.

And the half hearted support given by Cincinnati to a symphony scheme urges me to exclaim:

Oh, that some immortal power who rules the mind  
Change their resolves.—HORACE.

As Sir de Coverley said: "Much may be said on both sides;" but Cincinnati cannot dream of standing on the same plane with Chicago while this state of affairs exists within her walls.

In short, there is a certain vis comica in the claim that an occasional festival constitutes a truly musical community. Here I wish to introduce a few remarks on the orchestra, from a current criticism in the English "Musical Opinion and Trade Review," that are most instructive and timely:

"Why should we claim that because orchestration has undergone the same change with Wagner since Beethoven which it did with Beethoven since Mozart (and so on in retrospect) that we are retrograding (or that these modern works are non-classic or over eccentric)?" Berlioz is a bohemian of respublica mundi; Haydn was a harmless citizen; Wagner was a revolutionary genius of the latter part of the nineteenth century; Beethoven was beginning to burst the bonds asunder, but was not sufficiently a man of the world to know his own ultimate goal.

Tempora mutantur et nos mutamur in illis, and it would have been as impossible for a Berlioz to have existed in Mozart's day as it is for us to reproduce a Palestrina. I was surprised to read from the pen of your "Raconteur" that he had just made the acquaintance of Hanslick's "Musikalisch-Schönen," and even more surprised to find him too easy a convert.

I have before me my old copy of that iconoclastic brochure dated 1871, Heidelberg (third German edition). His music may be summed up in his own words: "Der Inhalt der Musik sind tönend bewegte Formen," i. e., "The contents of music are sounding, moving forms." His musical susceptibility perceives only a monster mathematical kaleidoscope. "Only this, and nothing more!" I say, confound such politics! What of the deep brooding chaos of Beethoven's gigantic thoughts in which the idea and the expression form a perfect equation? Had Hanslick criticised the première of the ninth symphony he had written likewise of "a mass of license, irregularity and lawless anomaly." For Apollo's sake, rob not music of suggestive meaning! yea, even of descriptive capabilities. Every symphony has to me a face, an expression, a character and a language, not only sounding but speaking, suggesting, describing, even as has the pastoral oboe, the lovelorn cello, the mellow woodland horn, the priestly solemnity of the trombone, the maiden clarinet, those bestriding, giant contrabasses, that little tormenting imp the piccolo, that delightful Dummer August, Professor Fagotte, that calm pedagogue the viola, and that vox humana the golden violin, each and every one a character to me as familiar as the faces of friends. Oh, that introduction to the overture of "Oberon," what fairy revels, what woodland calm, what Klangtints ambrosial and intoxicating! I tell you, no mathematics there, rather a prodigious faculty of tone painting! What about Wagner's genial orchestral pictures, certainly manifesting the infinitely various phases of soul life. All musical mathematics? Heaven forbid! Hanslick—lo son' molto fatigata di lei—and—sub rosa, I don't believe he believes what he preaches. If he does, how much happier a wee critic I am than this giant augur of Vienna who robs the rose of its perfume. Anyway he wrote this work before 1860 (for the third edition appeared in 1865) and he has changed, and we have changed, and Wagner has conquered and everything is otherwise since then.

#### FIRST DAY.

"And the evening and the morning was the first day."

Here I am, "with fire in each eye and paper in each hand," not writing up the great Latonia (the city is full of would-be dioscursi), but, artistically speaking, my "intention is simply to instruct the young, reform the old, correct the town and castigate the age; this is an arduous task, and, therefore, we undertake it with confidence." This at any rate has been the modus scribendi of certain sage

oracles who have attended the festivals in the past. I should therefore trot out my highest stilts of logocrazy, belch forth a paroxysm of splenetic complaints and rejoice that "I can tell a crotchet at first sight, and be delighted with the plum pudding rotundity of a semibreve," but I do not want as critic to be a "vox (querulans) et præterea nil," and, therefore, "out of pure kindness to the horses I will butter their hay." Heroic Terpander Thomas has completed the herculean labors of preliminary rehearsals, to wit: On Friday eve, Saturday morn., P. M. and eve, Sunday A. M. and P. M. and Monday A. M. and P. M. Zusammen acht stueck! Cincinnati displays good, experienced "bemuestes Haupt" common sense in having reasonable prices, beginning at 7:30 P. M., closing doors after the stroke of the first note, judiciously mixing the harmonic nectar in the manner of a pousse-café. We are to have opera, oratorio, symphony, cantata and two important novelties—"Requiem," Dvorak, and "Te Deum," Bruckner.

We find the same dear familiar grumbling about the ill-treating of the chorus, its inefficiency, &c., in short we will coin a sage verse on the similarity of the ever blooming Cincinnati paragraphic lamentations:

For variety let's sing the song  
Ding dong, di, do,  
Di, do, ding, dong,  
Quite differently you see doth go.

At one time this city of pellucid atmosphere dreamt of eliminating its own precious proboscis by abandoning the now historic feature of its very bone and blood—the May festival. But, with dear old Confutsé, we may say "How hard it is for a man to bite off his own nose," and we rejoice that the honored festivity is redivivus, and phoenix-like the May festivity again soars aloft. "Style is style," you know, as Linkum Fidelius was wont to hazard. Here we may again dream of the chants of the naiads, dryads and sirens, of the shell of the Tritons; of Amphion raising walls with a twist of his hurdy-gurdy; of Iamian or Olympic feasts of artistic manna, and everything is bound to go off as the sainted, almoned eyed Mongolian sage aptly put it:

Long long teko buzz tor-pedo!

One thing is certain. After reading the admirable official (analytical) program, ignorantia neminem excusat, for all who will read may learn.

12:05 A. M., Wednesday.

Well, we had a right good time, as the preacher puts it when the spirit has moved him. A grand audience, an honor to Cincinnati; God bless her, in that regard she outdoes Chicago. Such an audience as to-night we had but once in Chicago this season, viz., at "The Huguenots." The chorus is small, 313 on the list—140 sopranos and only thirty-nine tenors—but, oh my! those thirty-nine are, in all truth, seemingly worth seventy-five, so do they work and watch and pray, I doubt not. The tonal effects were not such as we had in our colossal "Requiem" in Chicago with 800 voices, but believe me that in "St. Paul" that gallant little chorus fairly covered itself with glory, its work was snappy and clear, its entries nihil contra punctum, its intonation firm as a rock; even the weakest spots were strongly weak. In "O great is the depth" and "The nations are now" as well as in the final chorus they produced an astonishing tone for such a limited number of choristers. There is no deterioration in the quality of the festival chorus! Lloyd sang beautifully, and in his "Be thou faithful," really his only opportunity in this work, he aroused the jammed house to rare enthusiasm. Mrs. Corinne Moore-Lawson is a classically beautiful woman with a lithe and supple figure like a goddess, and is a great favorite here. To me it seemed as that her voice was being forced in her "Jerusalem," for her high tones were labored. She is growing on the other hand in dramatic powers, and there was an unwonted depth to her renditions.

Mr. Ludwig seemed to be uncertain of himself, clinging to his book as though it were his only hope. His voice is so massive, so voluminous that it is uncontrollable at times. He is cultivating, furthermore, an unsteadiness of tone, a vocal wobble, that is at times distressing. There was much strong, pathetic work in his conception of "St. Paul;" but why so fierce and passionate a Paul, O Ludwig? Why not a little more repose? Miss Ida M. Smith has a rich, strong contralto, but handles her powers as yet with but amateur judgment, as does Mr. Maish, causing his fine organ to appear as faulty in point of being colorless as Ludwig's is too impassioned. All can learn from Lloyd in his perfect mastery of every detail of vocalization and elocution. He puts meaning into every word, every vowel, every consonant. Thomas was in a superlatively good humor; Mees made the glorious organ well nigh drown out the chorus, so majestic was it in some of the choruses. Some German gentlemen behind me (just out) were in ecstasies all evening, and such adjectives as "colossal!" "praechtlig!" "wunderbar!" testified to their sincere appreciation of hall, orchestra and chorus, audience and enthusiasm. The fact that everybody seems to feel "real good" at the May festivals is the secret of their peculiar success and drawing power.

Wednesday, A. M.

The morning papers, taking it all in all, are fairer in their estimates of the work performed than during the last

festival. They enlarge at great length upon a little fracas between Thomas himself and a doorkeeper who did not know him. Olla podrida! as though anyone cares to hear about that. Then the \$53,000 Chicago orchestral fiasco is thrown in his face in an unwarrantable manner.

Everyone of experience knows that no orchestra ever can be self supporting save under the most remarkably advantageous circumstances. This has been explained by Upton in detail in the Chicago "Tribune," and it is well known that all orchestras and operas of note in Europe are subsidized by the Government, the privy purse of the prince of the country (or duke or arch or grand duke, or whatever he may be), or the municipality, else they would break up in a season, for prices of admission are low in Europe. The backers of the Chicago Orchestra stated that they did not expect the first season to pay—hence the guarantee fund. Thomas is again roasted for his liberties with tempi, but, to speak truly, they were but very few. Krehbiel and George Wilson are here and the fun will soon begin. Of one thing I am glad, the chorus receives warm encouragement from the press, the singing of the chorales being especially commended.

#### SECOND DAY.

And the evening and the morning made the second day.

In to-day's "Times-Star" a severe stricture upon the management for engaging Mrs. Lawson and Miss Smith appears, likewise condemning Lloyd's vocal powers and naming him uninteresting, stale and lifeless. This experienced party (as we are all told he is such) writes over a nom de plume. Several having asked me whether I did not write that article, I beg here to state that I never attack anyone save over my own name, and then I am ready and generally able to defend my views. I do not approve of anonymous criticism anyway. It is ever the view of one man. Let us know the man's name. The "we" of newspaper criticism is a fictionary how—a baseless fabric.

This chorus nil ardui, i. e., is not afraid of hard work, and is winning its spurs virtue, non astutia.

The "Volksfreund" and "Freie Presse" speak of the "association" as "moribund," "sick unto death;" this festival being "a child of deathly throes." There is a good deal of the Pharisee mixed with crocodile sympathy about some of the critics. Some have told me to-day that it would be better for Cincinnati were the festival to die out. They deny to it educational significance. Dear souls, read the history of the ten festivals. What would this section have been to-day without them? They say that "were not all the éclat, vigor, expenditure and enthusiasm put into this one thing we should have smaller societies in continual and efficient training," &c.

Now, nothing has prevented such societies from giving the community better work. With the exception of "The Death of Jesus" of Graun (Guckenberg), Cincinnati has had nothing during the last two years of any note save a mediocre "Elijah," given by the festival chorus. Why do not all these singers and conductors strengthen the hands of the May Festival Association? They could easily have 1,000 voices; would the college, the German singers, the Dayton forces, Foley, Guckenberg, Ehr Gott, Blumenschein and others only combine and then a series of four annual concerts could be spread over each year and still a festival be held of colossal dimensions. This should be the course to pursue. Throw open the doors, gentlemen! Solicit the heart and work of all and the eleventh festival will be the keystone of a new arch of glory. Take new blood into your association, organize branch choruses, but do not let the monumental artistic feature of the S. W. die the death by a narrowing of interest in the very people who must bring the choir back to its pristine magnitude.

Many acknowledge that the present body sings better, much better, than its larger relative of the ninth festival. Nearly all alike say that the "St. Paul" was better than that of 1888. The "Enquirer" gives its opinion of Thomas for daring to foist "severely classical creations of the Wagnerian kind" on a too patient public. Wagner being severely classic is good!

They complain that Massenet and Gounod have written, too, and, dear magic of music, there are compositions by those very persons on the bill of fare! They grumble of the uninteresting quality of the programs and in the very next breath go into raptures over the lovely, youthful, melodious beauty of "St. Paul," the first of these obnoxious compositions. They complain that Thomas rushed the tempo in the amen section of a certain chorus, and I can only say, "Dear critic, read up your score, that very thing is commanded by the composer!"

This is a digest of the peculiar styles of criticism practiced by local scribes. Of course, leaving local pride out of the question, the test must be put—Does the chorus, the backbone of the whole, prove worthy of this great event? We shall see.

12:15 A. M.

Great audience to-night and a noble work. "Alceste" is chaste and pure, as Gluck ever is. I ever dream of visions of snow white columns, holy altars, sacred groves and symmetrical façades when I listen to his pure, unaffected muse. Mielke was the grand heroic figure of the even-



ing—a very "Brünnhilde" both in figure and in song. In spite of a severe attack of rheumatism she appeared, leaning on a chair, and enthused the audience to an extent firing even to a hard shell critic. Her singing of the phrases, "Ach weiche Leiden," "Wo bin Ich?" and "Nicht den Tod ist's denn Ich fürchte" (for she sang in German) and in her invocation of the Fates or Nornes she fulfilled every expectation. Save in a slight inaccuracy in pitch (caused by indisposition) she was an ideal "Alceste." Have you New York critics found out that from "Alceste" we can trace the trial scene in "Aida," also scenes or gems of "Lohengrin" and "Tannhäuser"—even of "Fidelio"? Those strange and weird effects with the brass (new in that day), e. g., before the entry of the "Herald," the ghastly waldhorn, to the "voice of Charon," have been oft reproduced by Weber and Wagner. Here we find the prototype of the "Wolfschlucht" and the "Jungfernkranz" music. Here the sonorous phrases heralding the priest in "Magic Flute."

No wonder Mozart was inspired when as a boy he heard "Alceste," sitting in a box with Gluck in Paris. We find indeed herein the very gist of the menuetto from "Don Giovanni." Dippel had little to do as "Evander," but made a pleasing effect in his only extended number, "What rapture." Ludwig did some grandiose declamation as the "Herald," and is not much of this very music to be found in the "Herald" in "Lohengrin"? I have a partiality for Holmes' voice. As "Hercules" he's developed a sturdy vocal brawn and muscle, and demonstrated his adaptability to the characterization of a rôle. The ladies Lawson and Smith sang their verses in the "With wreaths of roses" most sweetly, and could any modern pen a more delightful pizzicato than that in this number? "Delibes" is not even dainty beside it.

I must confess to a deep love and veneration for Gluck, and I believe him, with Weber and Mozart, to be the arch-master of pure, unaffected, typical melody. The first movement of the "Eroica" was weak, and even blurred in two places. The "Marche Funèbre" and scherzo were grandly read, the trio being exceptionally successful. With the last movement (the weak point of the work) I was less pleased. On the whole I found a lack of complete symmetry of conception in this particular "Eroica."

The Becker cantata, op. 50, for Wilhelm's ninetieth natal festivity, is distinctly beneath the high plane of his "Reformation" cantata, lately given for the first time in the United States in Chicago.

This work was a poor choice of a novelty. The chorus did very well in all its work, but was completely overshadowed by Becker's powerful orchestration.

The gloomy and impressive lament was exquisitely pp., and with its even to-day intensely original brass effect evidently made an awe inspiring and "gruselender" effect, as did also the "Death devoted await." The chorus demonstrated that they can sing simple music dependent only upon beautiful shading for its effectiveness. The latest this Thursday A. M. is that Gluck has no melody; his arias are dull, and even his originality is impugned. Now, there's news for you! The opera festivals are to be renewed with New York and Chicago. My goodness, good folk of Cincinnati, we have had seven weeks of opera festival in Chicago this winter!

The festival of Chicago was a failure, they say. Now let us discriminate. Chicago had three days, her expenses were greater than here. The Auditorium costs Thomas \$500 per week! Consider that, ye financiers! The tickets for parquet and parterre were \$3.50 for each concert there, and such great masses will therefore not attend. They had to make the same or more money in three concerts that Cincinnati has to earn in seven programs. Furthermore, we (Chicagoites) have had at least a dozen great choral concerts this season and a lengthy series of twenty-four symphony concerts and afternoon rehearsals—practically forty-eight symphony concerts. No need therefore for mixed programs, you see.

Chicago surely does not need Cincinnati's co-operation in anything of a festival nature with the marvelous musical activity to be developed during the world's fair. We are training 2,000 or more adult voices, and 1,000 children have already given two concerts in the Auditorium. We also had 800 voices in that wonderful "Requiem." That is a festival chorus! All critics write in admiration of Mielke and her glorious intensity and power of pathos. We have here now five as magnificent specimens of womankind as can be imagined. The festival is a veritable beauty show of primas. Les voilà! Mielke, a very queen, a "Brünnhilde," a Juno; Ritter-Goetze, "ruddier than the cherry, riper than the berry," a very Venus Aphrodite; Moore-Lawson, as clear cut and classic a figure as the typical Ariadne; Clementine de Vere, a luxuriously budded Psyche, with a tinge of Southern luxuriosity about her, and Miss Ida Smith, as fine an example of the strong, womanly maiden as Ohio can hope for. Even the men are quite on a par with this standard. Genial, athletic Ludwig is a very high priest in mufti, Dippel is a Jung Siegfried, and our Theodore, of Chicago, is a musical "Nathan the Wise." This afternoon we have our bonne-bouche, our salmagundi matinee.

"Soft you; a word or two before we part." Oh for

those luxurious seats in the Chicago Auditorium. The hard board chairs of Music Hall are a sorry substitute therefor.

I will now dry my goose quill and enjoy a few hours' well earned otium cum dignitate. But there is no rest for the weary—at a o'clock geht's wieder los!

### THIRD DAY.

"Aller guten Dinge sind drei."

J. P. M.

I will head this "the battle of the singers in the Cincinnati Music Hall." For possibly never has this city beheld such an afternoon of inspiring vocal efforts.

Antonia Mielke's success was simply colossal, the vast audience (every seat was taken this afternoon) simply went wild. I will say this for myself: Not for a long time have my eyes welled over, has my heart risen up within me as to-day during that glorious, divine "Ocean, thou mighty monster." I have heard it sung times without number in Germany and America, but never like it was to-day.

Such breadth of passion, such grandiose power, such purity of intonation have never yet been surpassed at the festival. After the tense and extreme nervous excitement had subsided all thought surely the others would fall behind in the race; but no, Ritter-Goetze, who stepped on the podium with the lithe, springy step of a nymph, still further captivated the vast multitude with her rich, mellow and intensely dramatic "gerechter Gott," "Rienzi." Another exciting scene of well nigh frenzied applause. Now Lloyd surely cannot cap that, but—"Be not afraid"—he nerved himself for what he seemed to feel must be a supreme effort and dispelled every doubt with a superb and vocally divine "Lend me your aid" from "La Reine de Saba." Yet another unparalleled scene of enthusiasm and now we trembled for the graceful, girlish De Vere, handicapped by coming after all these glowing triumphs—but still another wonder is to come with her marvelous coloratura in "No torments now" from Massenet's "Le Cid." She amazed and delighted all and a thunderous ovation followed.

Taken all in all it was a remarkable occasion, a feast of song such as even an experienced and traveled man of the pen but seldom experiences. Mrs. Lawson did most creditably in the "Non me dir," from "Don Giovanni," and Miss Smith did quite well in "Awake, Saturnia," from "Semele," Händel, but—and a big but—it was a gross injustice to those ladies to place them side by side with these truly great and widely experienced queens and king of song. They suffered immeasurably by the inevitable comparison. It is quite right for the powers that be to utilize them in the smaller works, but to force unripe artists (as yet students, we may safely say) to such a test is unwise to the singers, unjust to the teacher and an imposition on the public.

This afternoon can be placed side by side with the Alvary farewell frenzy and the Gericke Mozart "Requiem" triumph as one of the most exciting events in our musical history of this decade. The Brahms symphony was played in a much better manner than was the "Eroica." (I am glad to say that Otto Singer, that honored and battle scarred veteran, agrees with me in my estimate of that "Eroica.") The classicized and idealized gypsy melody in the allegretto was played with some of the sand of the Pastas upon it. The gloomy and portentous finale ever makes me view the gathering of some wild horde, and through the orchestral maze I see stalking either an Attila, a Tuotilo or an Athalarich, and with the second motive enters Maswintha's glorious and queenly figure. It was like unto the Thomas Orchestra of former days, so perfect was it.

The "Oberon" overture was simply perfection and aroused equal enthusiasm with the four great vocal numbers. The "Mazeppa" was played so realistically that the very sand of the Sahara could be imagined whistling over one's head. It was a most exciting experience, and an exhausting one, to hear six great arias, but there is more to follow; so I will take food and drink, change my raiment, and in the breast plate of a spotless white breast plate of musical full dress faith lie me again, not to a worldly feast of song, but a higher and more holy song of worship.

Opera night seats hard to get at \$10! and the prices rising.

Twelve o' the clock—high noon o' night.

To-night we had two weighty pillars of the church militant, a torso, a somewhat unsatisfactory and fragmentary mutilation of the "Christmas" oratorio, and the weighty and massive "Te Deum" of Bruckner that rests in its vast, swaying harmonically primeval foundations as does the dome of St. Peter's on the rock. The two great choruses (most difficult) of the Bach work were done with credit to the chorus, save a break midst the sopranos on one occasion and a slight confusion in "Glory to God in the highest," caused by the fact (as some of the chorus informed me) that they had never before, not even in rehearsal, attempted it at so rapid a tempo. Lloyd brought down the house with his "Haste, ye shepherds," but still I found it most painfully erratic, as the soloist and the orchestra were at odds and ends continually. Ritter-Goetze pleased superlatively in "Slumber beloved;" nevertheless her voice impressed me as being more of a mezzo, for even

in C and B below the staff she was well nigh inaudible. Her lower register is her weak spot, her Achilles Ferse.

The chorals were not especially well done and taken all in all it was a highly unsatisfactory glimpse into the promised land of the oratorio. The perpetually youthful and buoyant symphony of Schumann was deliciously played. Oh, why will the critics complain that Thomas plays these symphonies. They are received with acclamation by the vast audiences, and, if so, the purpose is served, for the people get what they appreciate. When Brahms, Schumann and the "Eroica" elicit tumultuous applause the public are sufficient judges of Thomas' judgment. The Bruckner "Te Deum" was a colossal surprise and sublime in its vast, basilica-like proportions. I was told by an experienced Chicago score reader to watch certain passages which look horrible on paper, but, strange to say, in tonal realization they are sublime. The chorus did its best work so far in this work. Not only is it very peculiarly difficult, but the sopranos took many consecutive measures of high A, B and even C with ease and even pp. The solo quartets "Te ergo" and "Tenor saluum fac" with chorus are monastical and mediaeval to a high degree.

The final fugue, "In te, Domine, speravi," was overcome by the choristers with splendid élan, and the overpowering climax, "Non confundar in aeternum," shook the very vaults of heaven. It was an embracing of the Protestant and the Catholic faiths in art. Would that such could only occur more frequently in mundo!

Mrs. Lawson and Mr. Holmes did their parts with rare intelligence, and as yet this may be chronicled as the startling success of the festival.

Now for the opera night, which promises to be as densely packed as a hive with honey seeking bees.

*Te Deum laudamus!*

[The conclusion of the Cincinnati May Festival will be found in the next issue of THE MUSICAL COURIER.]

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## PERSONALS.

**Vice-President.**—President Hahn has appointed Mr. Herbert W. Greene vice-president of the M. T. N. A. for the State of New York. Capital selection.

**Spiritualistic Influences.**—Carlyle Petersilea, of Boston, has decided to leave for Europe on the strength of a spiritualistic intimation. There is no reason why he should remain in Boston.

**Richter's Wife Ill.**—It is hoped by the Scottish Orchestral Society that Dr. Richter will relinquish his post, and consequently his pension, in Vienna, and, instead, consent to conduct orchestral concerts for three months in Glasgow, for the benefit of the health of Mrs. Richter. "The hope is vain," says the London "World." "The Scotch air at Christmas may doubtless be most invigorating; but I fear it would be of little service to Mrs. Richter, who, I regret to learn, is suffering from cancer."

**Conductors for the Vienna Exhibition.**—As was first announced in THE MUSICAL COURIER, Mr. F. X. Arens, who has been giving a series of concerts in foreign cities, devoted entirely to American compositions, has been invited to conduct an American composers' concert at the Vienna Musical and Dramatic Exhibition, which will take place on the 5th inst. The other countries to be represented are Great Britain (Cowen, conductor), Germany (Von Bülow and Weingartner), Austria-Hungary (Richter), Bohemia (Dvorák), Russia (Tchaikowsky), France (Massenet and Lamoureux), Scandinavia (Svendsen), Italy (Verdi and Mascagni).

**Reichmann in Vienna.**—Theodore Reichmann, the ever popular and ever handsome baritone, recently gave a concert of his own at the Vienna Musikvereinshaus, which concert seems to have proved an enormous success. Not only was he encored after each number on the program, but the applause was such that Reichmann at last responded with a speech, in which he said that he loved Vienna and the Viennese as much as he had done before he left the Kaiserstadt.

**Verdi's Modesty.**—Verdi has been invited by the committee of the Columbus celebration at Genoa to compose a cantata or symphony in honor of the occasion. The Nestor of Italian composers consented under the condition that Baron Franchetti, who has been commissioned to write the Columbus Festival opera, would have no objection.

**Married.**—Miss Annie Mehl, the lovely daughter of Mr. Paul G. Mehl, of the Century Piano Company, is to be married June 15, in St. Stephen's Church (R. C.), Minneapolis. Invitations are issued and society is expectant, for this is one of the notable weddings of the early summer. The family are at their lake cottage, Minnetonka, where they will remain until the auspicious event. The bridegroom elect, Dr. Angelo Festorazzi, is a scion of one of the oldest families of Alabama, and is a physician and surgeon of prominence in his native city, Mobile. After a tour through the Eastern cities and watering places, Dr. Festorazzi will take his Northern bride to the beautiful Southern home awaiting her, near his ancestral home, where, "neath the sweet scented magnolias and amid the unceasing music of bird land, life's stream of wedded love will flow on to its close. Miss Mehl has endeared herself to a large circle of friends during her short residence in Minneapolis, who, with their congratulations and best wishes for future happiness, feel a sincere regret at bidding her adieu.

**Death of Gambura.**—The veteran Russian violinist Agostini Gambura died last month at Vienna, aged ninety. For seventy years this gentleman has been engaged in the collection of a portfolio of portraits of celebrated musicians.

**Verdi on Mascagni.**—So much jealousy has been displayed on the Continent against Mascagni that the opinion of Verdi in his favor is doubly interesting. In conversation with a German interviewer Verdi spoke in generous terms of Mascagni's "enormous talent," and, moreover, thoroughly believed in the wisdom of short operas like the "Cavalleria."

"We older musicians," said Verdi, "have been obliged to write interminable grand operas, spread over four hours and a half, to introduce choruses which have nothing to do with the story, to elaborate simple situations, and to write lengthy arias, with all sorts of accessories, instead of keeping to brisk dramatic action. And now we see spring up a young composer with immense talent and great facility of invention to give us a serious opera in one act without all this tra-la-las, and in which the action never halts. I regard it as a happy innovation, and am not surprised that our public have accepted it with enthusiasm."

**No Spring Chicken.**—Our old friend Miss Charlotte Huhn, once upon a time a contralto at the Metropolitan Opera House, and before and afterward engaged at Cologne, has just signed a contract with the Berlin Royal Opera House intendant. He must have been hard up for a contralto.

**Death of Greve.**—We receive the tidings of the death of Greve, who was to have filled the rôles of "Wotan" in the "Nibelungen," "Kurwenal" in "Tristan" and "Pizarro" in "Fidelio" in London. Greve was the husband of Mrs. Klafsky, the principal soprano of the troupe, and, like her,

was a prominent member of Pollini's company at Hamburg. He was an artist of exceptional ability and intelligence. Another baritone will be engaged in Greve's place for the German opera season at London.

**Hegner in London.**—Master Otto Hegner, who attracted considerable notice here two or three seasons back, has returned to London, and recently at St. James' Hall went through a program ambitious enough to satisfy a pianist twice his age. In the Liszt transcription of Bach's great organ fugue in A minor the talented youth is said to have displayed good technic and excellent production of tone—full and without a trace of hardness. The performance of Beethoven's "Appassionata" sonata was one of considerable promise; the playing was full of life, though it lacked the necessary depth of feeling and dignity. The London "Sunday Times" says: "That Otto Hegner has made remarkable progress since he left here in the autumn of 1889 was the unanimous opinion expressed by those who heard him at St. James' Hall on Monday. The boy prodigy has developed into a brilliant youth, and there can no longer be any doubt that he will ripen into an artist of the highest calibre. In fact, the only qualities now lacking in his playing are those which manhood alone can supply."

**Rossini Remembered.**—The recent Rossini celebration in Milan was a success, the receipts amounting to almost \$10,000. There was an orchestra of 150, a chorus of 450, and Verdi conducted the concluding number.

The "Herald" says that Louis Blumenberg, the well-known American 'cellist, sailed for New York last Saturday by the Victoria Augusta, after completing a successful tour through Germany and Austria.

**Walter Damrosch's Opera.**—Walter Damrosch is engaged in writing an opera, whose subject is to be Hawthorne's "Scarlet Letter." Mr. G. P. Lathrop, Hawthorne's son-in-law, is writing the libretto for him.

**Fanny in Omaha.**—When Fanny Bloomfield-Zeisler plays it is difficult to tell which is most interesting, her music or her personality. So slight is she, so tense and so intellectual, that it is with something akin to sympathy that the audience watches her go from andante to allegro without rest or even a momentary relaxation of the tension she places upon herself. In the pauses of her playing she broods over the piano, never lifting her eyes from the keys, and the music seems to be the expression of herself rather than of another. Among the several excellent women pianists of this country Fanny Bloomfield-Zeisler is the most poetic. Her art has passed the point where it obtrudes itself as an exhibition of mechanism, and has become purely the medium for passion, for love, melancholy, joy, longing, triumph, exultation—whatever may be expressed by music at its best.—Omaha "Herald."

**Ferdinand Poise.**—The death is announced in Paris of the composer Ferdinand Poise. He was born at Nîmes, June 3, 1828. In 1850 he was a pupil of Adolphe Adam at the conservatoire. In 1852 he won the second Rome prize, and a year after he produced at the Théâtre Lyrique a charming little work in one act, "Bonsoir Voisin!" which obtained popular success. In 1855 the Théâtre Lyrique produced his "Charmeurs," in 1857 the Bouffes Parisiens "Polichinelle," the same year the Opéra Comique "Don Phèdre," in 1861 the same playhouse "Le Jardinier Galant," in 1864 "Les Absents," in 1866 "Les Moissonneurs," in 1868 "Le Corricolo," in 1870 the Athénée "Les Deux Billets," in 1873 the Opéra Comique "Les Trois Souhaits." In 1877 he began a series of musical adaptations of old plays arranged by Charles Monselet—the "Surprise de l'Amour" of Molière, "L'Amour Médecin" of Molière, and "Joli Gilles," after La Fontaine. These three works are in the repertoire. "La Coupe Enchantée" was burned in the fire which destroyed the archives of the Opéra Comique.

"Carmoisine," a comic opera, the libretto of which was taken by Jules Adenis from Musset's comedy, and a work that Poise valued among his best, was accepted by the Opéra Comique two years ago. It has not yet been produced.

**Cappiani and Pupils.**—Luigia Cappiani's courses of teaching in New York city cease for the season on June 4, and she will leave for her cottage at Ferry Beach, Me., to spend the summer there. Four pupils will follow her to her summer home to study. These are Miss Sarah Lavine, Miss Alice Vignos, both from Canton, Ohio, and Mr. P. O'Connell and Miss Frances Davis, from California.

**E. A. MacDowell.**—Mr. MacDowell will, as usual, give lessons in piano and compositions during the summer every Wednesday at his residence, 13 West Cedar street, Boston, Mass.

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NOTICE.—The New York College of Music will remain open during the entire summer.

## HOME NEWS.

**For the Casino Roof Garden.**—Mr. Rudolph Aronson arrived on La Champagne last Sunday. He spent four weeks on the other side securing attractions for the Casino roof garden.

"There is one," Mr. Aronson said in speaking of the artists engaged, "who will make a great hit in New York. His name is Stainville. He has been connected with the Ambassadeurs, the leading café chantant of Paris for a number of years. Another star whom I have secured is La Granadina, a famous Spanish danseuse. She has recently carried the crowds that throng the Paris Horloge with her clever imitations of a bull fight. Espinosa, the ballet master of the Alhambra and Lyceum theatres of London, and his ballet quartet will also make their debut on the Casino roof, and present for the first time in America 'Mephisto' and 'La Vie Parisienne,' two new divertissements."

Mr. Aronson has under consideration a new opera by Louis Varney, entitled "La Femme de Narcisse," and "La Rossière," by Jakobowski, the composer of "Erminie." The music in Jakobowski's new work is said to be prettier than that in "Erminie."—"Sun."

**A New Singer.**—In the matter of singers one may say "Ex America semper aliquid novi." The latest exemplification of the maxim is the young soprano who made her debut last week at a recital given in company with her compatriot, Miss Marguerite Hall. Miss Evangeline Florence—for that is her name—hails from Boston, and her chief title to notice is that she possesses probably the highest voice of any singer now before the public. If we allow for the enhancement of pitch which has taken place since the year 1770 the feats of Agujari have been fully equaled by Miss Florence. She touched the high B natural in altissimo in the presence of a small audience a few days before the concert, and at the concert itself, in a "Russian Nightingale" song by Alabieff, sang the high G and A flat in the concluding cadenza without any undue effort. Quite as remarkable as the extraordinary range of Miss Florence's voice was her disinclination to make any special parade of it. Although she sang half a dozen times, it was only in the one song we have mentioned that she gave practical proof of the possession of this Eiffel register. And although the audience, which was packed with singers and singing masters, would gladly have heard her again she declined an encore. For the rest Miss Florence has a very pure and fresh voice, and sings with such delicacy and simplicity that we trust she may remain proof to the temptations which assail her.—"Guardian."

**Ernest Lent.**—Ernest Lent gave his ninth pupils' musicale last Saturday evening at Washington, D. C.

**Neuendorff's Concerts.**—Mr. Adolph Neuendorff will begin a season of summer concerts at the Lenox Lyceum on June 9, to continue all summer. He will have an orchestra of fifty musicians and promises to introduce a number of new musical compositions. Mondays will be devoted to miscellaneous compositions, Tuesdays to American composers, Wednesdays to vocalists, Thursdays to classic compositions, Fridays to instrumental soloists, Saturdays to operatic airs, and Sundays a request program will be given.

**Lilian Durell's Successful Debut.**—Boston, May 23.—Miss Lilian Durell made her debut in English grand opera to-night at the Bowdoin Square Theatre before a large, formidable and highly enthusiastic audience. "Mignon" was selected for the event, and Miss Durell proved that she was well fitted for her rôle, both in voice and figure. She has a mezzo soprano voice which proved full of expression. Her conception of the character was very satisfactory and her action easy. Flowers were showered upon her in abundance and the entire production more than justified the expectations of her friends.

**The Music Club Election.**—The Music Club held its annual election of officers on Thursday night. It resulted as follows: President, Mr. Anton Seidl; corresponding secretary, Mr. J. F. Von der Heide; treasurer, Mr. H. Wallerstein; governors, Mr. Robert G. Ingersoll, Mr. Bernardus Boekelman, Mr. John A. Kamping and Mr. Jesse Williams. Mr. H. Wallerstein has sent in his resignation as a member of the club.

**Port Richmond.**—The Port Richmond Philharmonic Society is rehearsing for a series of cantatas this summer.

**Mutilation of Handel's "Messiah."**—The following protest against the way in which the managers of the Indianapolis Music Festival have maltreated Handel's masterpiece has been sent to the local papers:

Allow me in the interests of truth and justice to enter a protest against the vandalism which has been allowed to take place with reference to Handel's immortal "Messiah" at the coming festival.

The original work, and as usually performed, consists of fifty-seven numbers all bound together by one artistic and poetic idea. To what extent this concrete idea is to be mutilated next Wednesday at the festival performance can best be judged by the fact that these fifty-seven numbers are to be ruthlessly cut down to fifteen! It would have been quite bad enough had the managers of the festival



styled it a "Selection" from the "Messiah," but to ostentatiously call it a representation of this immortal masterpiece is to be guilty of something which I here hesitate to call by its only proper name.

Nobody could possibly have a higher opinion of the motives, the zeal, the efficiency and the devotion of the promoters of these festivals than I, but at the same time my reverence and esteem for Handel's works, and for those of all true creative, epoch making artists, is such that I, for one, cannot stand by without protest and see them tampered with by anyone, and least of all by an organization which, good, well meaning and competent though it be, is still a comparative stranger to the inner meaning, scope, dignity and worth of the higher productions of the mighty tone poets, of whom Handel assuredly is one of the supreme heads.

JOHN TOWERS.

MAY 28, 1909.

**The Burgemeister Concert.**—Mr. Albert Burgemeister, a piano pupil and holder of one of the free scholarships of the Grand Conservatory, gave his first annual concert in Hardman Hall Saturday evening of last week. Mr. Burgemeister gives promise of great improvement, and his playing Saturday evening was very creditable. He was assisted by Misses Haar, Brackman, Marsh, Jones, Becker, Koch, Brothers and Ricker, forming the Grand Conservatory double quartet, several members of which were also heard to advantage in a number of solos.

**A Testimonial Concert.**—A testimonial concert was tendered to Miss May Hamaker at Carnegie Music Hall on last Monday evening. This talented young violinist is to go to Berlin to study at the High School under Joachim. The following is the program, which was successfully performed:

Trio (first time).....	Alvin Kranich
Mez. A. Kranich, piano; Hugo Wiegand, violin; Philip Egner, violoncello.	
Baritone solo—	
"In dieser Stunde".....	M. Spicker
"Haideloff" (dedicated to Mr. Schachner).....	A. Kuttner
Prof. Carl Schachner, accompanied by the composer.	
Violin solo, Concerto A minor.....	Rode
Miss May Hamaker.	
Piano solo, "Zigeunerweisen".....	Tausig
Mr. Sigmund Herzog.	
Soprano solo, "Il Sogno".....	Murio-Celli
Miss Minnie Dilthey.	
Violoncello solo—	
"Herbstblume".....	D. Popper
"Moment Musical".....	F. Schubert
"Petit Valse".....	V. Herbert
Mr. Victor Herbert.	
Quintet, op. 1.....	Armin Schotte
Miss May Hamaker, Messrs. A. Schotte, Ernest Bauer, George Wiegand, Henry Schroeder.	
Soprano solo—	
"Abendlied".....	J. Raff
"Vergebliches Ständchen".....	J. Brahms
Miss Minnie Dilthey.	
Violin solo, "Fantaisie Appassionata".....	Viouxtemps
Mr. E. Bauer.	
Largo.....	Handel
Miss Alexandrine Breitshuck, harp; Mr. Max Brownold, organ; Miss May Hamaker, violin obligato; Misses E. Gunderdorf, J. Kantrowitz; Messrs. C. Hahn, H. L. Friedlander, B. Gundelfinger, S. Musliner, E. Saenger, L. Stretz, J. Wilson; Masters C. Mayer, R. Hahn and H. Small.	

**A Wagner Program.**—The following interesting program was performed at the Minerva Institute at Ravenswood, Ill., in commemoration of the anniversary of Wagner's birth on May 13:

"Rienzi," overture for two pianos, eight hands.....	Wagner
Misses Ende, Michel, Nihlein, Mrs. Ende.	
Emmy, "Richard Wagner,".....	Mrs. Ende
Violin solo, "Spinning Song" from "Flying Dutchman".....	
"Einzug der Gäste," "Tannhäuser".....	Mr. M. H. Ende
"Zug der Frauen zum Münster," from "Lohengrin," for two pianos, eight hands.....	Misses Biedung, Klein, Laufer, Mrs. Ende
Soprano solo, "The Rose".....	Miss Louise Michel
"Ride of the Valkyrs," for two pianos, four hands.....	Mrs. Ende and Mr. G. Grube
Violoncello solo, "Walter's Prize Song" from "The Meistersinger".....	Mr. Alex Dreyfoos
Introduction to "Tristan und Isolde," for two pianos, four hands.....	Mrs. Ende and Miss Ende
Violin solo, "Prayer of Amfortas," from "Parsifal".....	Mr. M. H. Ende
"Funeral March" from "Götterdämmerung," for two pianos, four hands.....	Mrs. Ende and Miss Ende

**Mr. and Mrs. Alves.**—The vocal studio of Mr. and Mrs. Carl Alves has closed for the summer season. Mr. and Mrs. Alves will rusticate till September at City Island.

**Another Fake Fairy.**—The Princess Dolgorouky, who was heralded as a great violin artist, gave a concert in this city last Saturday night before a ludicrously small audience at the Academy of Music. She should be at the head of a lady orchestra at the Atlantic Garden. As a violinist she is worse than mediocre. Beyond playing a few simple melodies and wildly directing the orchestra with her bow, she gave no evidence of musical abilities whatsoever. She is a sort of morganatic stepdaughter of the late Czar Alexander II. and plays the fiddle in a decidedly morganatic manner.

**The Anton Concert.**—Mr. Andrea Anton, a Spanish tenor with a strong, well cultivated voice, which makes nothing of gobbling high C's, gave a concert Tuesday evening of last week at Chickering Hall. Mr. Anton sang very forcefully. He was assisted by Adele Annery, soprano;

Mr. Garcia, a baritone with a good voice, but afflicted with an awful vibrato, and Mr. Ceruelos, the Spanish pianist, who played very well.

**Achille Errani.**—Mr. Achille Errani will sail for Europe by steamship City of New York, which sails from this port June 15, for a three months' vacation.

**Albert Morris Bagby's Musicales.**—Albert Morris Bagby gave a very successful musicale at his studio, 152 West Fifty-seventh street, last Friday afternoon. His pupil, Miss Katherine Campbell, played an excellent piano program.

**A Long Vacation.**—Prof. and Mrs. Richard Burmeister are to sail for Paris next Saturday on the French steamer La Champagne. Professor Burmeister goes abroad for a year's rest in the gay French capital, and his wife to give concerts in England, Germany and Austria.

**Selma Koert-Kronold's Success.**—Selma Koert-Kronold has met with great success in Philadelphia in the Hinrichs Grand English Opera Company, now playing in that city. In a half dozen rôles Mrs. Koert has demonstrated her abilities as a dramatic, versatile artist. Among other notices this is picked up at random from the "Item":

We can conceive of no more ideal "Santuzza" than Koert-Kronold. She throws herself body and soul into the part, and both acts and sings it with a vigor, a verve and an intelligence as to the composer's conceptions which we look for in vain in others who have essayed the rôle in this country. She was in fine voice last night and looked and sang the jealous, passionate village maid in a way that surprised even her most ardent admirers and which gained her frequent enthusiastic recognition from the big audience.

**New York Teachers' Concert.**—The second concert of the New York Teachers' Association took place in Music Hall Saturday evening of last week, before a large audience. Miss Kaschowska, soprano; Miss Jennie O'Neil Potter, reader; Miss Cecelia Schiller, piano; Francis Fischer Powers, baritone; Ferdinand Carri, violin; the Schumann Male Quartet and the New York Banks Glee Club taking part. Miss Schuller gave her selections in a most pleasing manner, her tone was good, easily heard and she displayed a thorough comprehension of the compositions she essayed; Miss Kaschowska as usual created an excellent impression; Miss Potter was as warmly received as she always is, while Mr. Powers and Mr. Carri also came in for a liberal share of the applause.

**Amateur Operetta at Summit.**—Amateur operetta is rarely given as well as "The Doctor of Alcantara" was at the Casino at Summit, N. J., last Saturday night. This was due to the capital cast and the conducting of Gustav Kobbé, the writer, who is also well known as an amateur pianist. The cast was as follows: "Isabella," Miss Esther Butler; "Lucretia," Miss O. E. Coleman; "Inez," Mrs. G. C. S. Baker; "Carlos," G. M. S. Horton; "Dr. Paracelsus," H. B. Twombly; "Pomposo" and "Balthazar," John N. Cady; "Perez" and "Sancho," Aubrey Martin and Morrell. Mrs. John A. Hicks accompanied most efficiently.

**Lachmund's Concert.**—Mr. Carl V. Lachmund, pianist, will give his second invitation concert at Madison Hall on next Saturday evening. He will be assisted by Mrs. Rigg-Koppler, soprano, and Mr. Hugo Wittgenstein, flutist.

**The Symphony Orchestra.**—The Symphony Orchestra has ended its season under Mr. Walter Damrosch's management. Its Western tour is said to have been very successful. The orchestra is under contract to appear at the Madison Square Garden Amphitheatre before the summer is over.

**Max Heinrich.**—Max Heinrich, the well-known baritone, sailed for London last week. His season has been so successful that he will return next September.

**Sousa Going to Chicago.**—Washington, May 30.—Washingtonians are much disturbed over the decision of Professor Sousa, leader of the Marine Band, to accept an offer to go to Chicago to organize a great military band.

Professor Sousa will be employed by the Blakely Amusement Company, of Chicago, at a salary of \$6,000 a year and an interest in the profits. He receives a bond guaranteeing his salary for five years and an agreement that his interest in the profits shall be twice as great in the second, third and fourth years as in the first year.

The syndicate has also bought a half interest in his unpublished compositions and in all he may write within the next five years.

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## FOREIGN NOTES.

**A French Musical Pantomime.**—At the Royalty Theatre on Thursday there was presented for the first time in London a French musical play without words entitled "Le Petit Chaperon Rouge" (Little Red Riding Hood). It was very well received.

**Opera in Brussels.**—Brussels has long been a great operatic centre, where the Parisian composers have first produced their new operas ("Herodiade," "Sigurd," "Salambo," &c.), and where Wagner's operas were first sung in French. The past season only two new operas were produced, Bruneau's "Le Rêve" and "Gyptis," by Desjoux, a pupil of Saint-Saëns. "Le Rêve" was given twenty-one times, while "Cavalleria Rusticana" only attained thirteen performances. The most popular opera, as usual, was "Lohengrin," which was sung twenty-seven times. The concert season in Brussels closed with a performance of the last act of "Parsifal." At the Opera twenty-six works by fifteen composers were given during the past season, which lasted eight months. The Théâtre de la Monnaie receives a subvention of \$20,000 a year from the city, and a like sum from the royal treasury.

**"Ritter Pasman."**—Strauss' new opera, "Ritter Pasman," will soon be produced in Berlin at the Opera House.

**Saturday Concerts at London.**—An influential syndicate has been formed with the title of the London Saturday Concerts Society for the purpose of giving several series of high-class concerts during the year at popular prices and of affording talented young artists opportunities of being heard in public in company with leading artists of the day. It is further intended that these concerts should provide means for the introduction of new and meritorious works. The opening series of concerts will be given at St. James' Hall on Saturday evenings, May 28, June 4, 11 and 18. Negotiations are in progress with leading artists to take part in these concerts.

**End of "Her Majesty's."**—As has before been announced, furniture and fittings of Her Majesty's Theatre, Haymarket, London, were to be sold by auction yesterday. In the middle of this month the historic house itself, the scene of many an operatic triumph, will be disposed of as building material, and the stage where Crisp, Tamburini, Mario and Rubini sang so gloriously till 1846, when they seceded and, with Costa, the famous conductor, started a rival establishment, "The Royal Italian Opera," where Titijs reigned as prima donna for many years unrivaled in such parts as "Norma," "Medea," "Semiramide" and "Fidelio," and where Christine Nilsson won the first of her many London successes in 1867, will vanish forever.

On the site of the theatre will rise a palatial hotel fitted with every possible modern luxury and convenience.

**German Opera in London.**—Sir Augustus Harris is naturally so much engaged upon the arrangements for his grand season that the scheme for the performance of German operas in English at Covent Garden during the autumn has made but little progress. The scheme as it now stands, however, is briefly this. A small body of enthusiastic Wagnerians intend, with the co-operation of Sir Augustus Harris, to form a guarantee fund to defray the expense of this experimental season. It is intended to give some fifteen or twenty performances, two or three times a week, of Wagner's operas in English, at what are known as popular prices. The works which it is intended to perform are "Tristan und Isolde," "Die Meistersinger," "Die Walküre," "Fliegende Holländer," and, if the funds at their disposal will permit, "Tannhäuser." It is hoped that the month of October will see the completion of the enterprise. An attempt will be made to attract either Mörtl or Levi to London for these performances, Mr. Armbruster acting as resident director. The singers will be partly English and partly American and English speaking Germans, names that have been associated with the performance of German opera.—"Pall Mall Gazette."

**The Halle Handel House.**—Funds are being collected to purchase the house in Halle where Handel, the great composer, was born on February 23, 1685. The house is to be sold, and a brewer, who already uses the grounds as a beer garden, is desirous of purchasing it. The admirers of Handel do not wish the house to fall into his hands, and hence the movement to buy it. It is proposed to convert the building into a Handel Museum, as has been done with the birthplaces of Goethe and Beethoven.

**Is it Program Music?**—In a review of Dvorák's fourth symphony the London "Musical Times" says: "It may be mentioned that Dvorák has confessed he had a program in his mind while composing this symphony; but what that program was he declines to divulge."

**They Want too Much.**—The intendant of the Vienna Imperial Opera has lost patience with his singers, who demand more salary every year, although there is always a large and growing deficit. When Miss Schlager, who received \$9,000 last year, wanted \$12,000 for the next season the intendant refused to renew her contract. The prima ballerina, Miss Corole, also threatens to leave because her salary is to be reduced.



## Correspondence.

## Springfield Music.

SPRINGFIELD, MASS., May 20.

TUESDAY evening the 24th the Orpheus Club gave the last concert of its eighteenth season. The club was assisted by Franz Wilczek, violinist, and a ladies' chorus of sixty voices, rendering the following program:

"The Flight of the Holy Family".....	Max Bruch
Violin solo, "Caprice de Concert".....	Vieuxtemps
"Expectation".....	Mr. Wilczek.
Gondola Song.....	Female voices.
"O Fly with Me," op. 41, No. 1.....	Male voices.
"The Hoar Frost Fell," op. 41, No. 2.....	Mendelssohn
"Over the Grave," op. 41, No. 3.....	Spohr
"The Better Land".....	Mr. Wilczek.
"The Feast of Adonis".....	A. R. Gaul
"The Cuckoo Sings in the Poplar Tree".....	G. A. Macfarren
Violin solo, Gipsy Dances.....	Sarasate
"Wanderers' Night Song".....	Mr. Wilczek.
"Rock-a-Bye".....	Male voices.
"Hi-fe-lin-ke-le".....	Female voices.
"Matona, Lovely Maiden".....	W. H. Neidlinger
"Thanks be to God" (Elijah).....	B. J. Lang
	Male voices.
"Matona, Lovely Maiden".....	Orlando Lassus (1530-1594)
"Thanks be to God" (Elijah).....	Mendelssohn

The work of the club gave evidence of careful training on the part of Director Cutter, but nearly all the numbers of the program were of an exceeding quiet style.

"The Flight of the Holy Family" is almost monotonous in movement, and although looking for better things we can hardly realize how Jensen wrote such a tame and languid feast, especially of "Adonis." The Mendelssohn part songs are very harmonious, but the program committee must have been "crazy" to have put them into an already depressing program. The men gave us some good part song work, but the ladies fairly outstripped them, especially in "Rock-a-Bye," which was excellently done.

"Matona" figured not only as a musical curiosity, but as a good composition also.

The "Elijah" chorus was hurried so as to take away nearly all its dignity.

Mr. Wilczek certainly pleased his audience, but we have heard much better.

## Providence Musical Provision.

PROVIDENCE, R. I., May 15.

THAT well worn quotation, "winter lingering in the lap of spring," would apply to the musical season as well as the weather, for last month proved no less prolific of concerts, recitals, &c., than its predecessors.

A unique and very entertaining affair which attracted a large audience was the lecture by Mr. H. E. Krehbiel on "The Precursors of the Piano," with illustrative music upon instruments from Mr. M. Steinert's famous collection. This occurred upon the afternoon of April 1 at Sayles' Hall, Brown University. A musical program of eight numbers accompanied the lecture, including performances and improvisations by Mr. M. Steinert upon the ancient clavichords, spinets, &c., while by way of contrast Mr. Arthur Friedheim played modern music upon a Steinway grand. Messrs. Henry L. and Albert Steinert lent their aid with violin and viola in a Mozart trio. It was quite a revelation to hear the music of Bach played upon the "precursor" of Bach's time.

The closing concert of the Boston Symphony Orchestra was given on April 6. There was a full house and lots of enthusiasm, which was fully warranted by the magnificent playing of the following program:

Overture, "Sakuntala".....	Goldmark
Concerto for piano in E minor, op. 11.....	Chopin
Symphony No. 1, in B flat.....	Schumann
Solo for piano—	
Impromptu, op. 90, No. 3.....	Schubert
Waltz, Impromptu.....	Liszt
Tarantelle, "Venezia e Napoli".....	Liszt
"Huldigungs March".....	Wagner
Soloist, Mr. Eugen d'Albert.	

Mr. d'Albert gave a brilliant performance of the Chopin concerto; so much so that Mr. Nikisch and the orchestra joined heartily in the abundant and well earned applause. The other members proved equally satisfactory, the closing tarantelle affording a sample of bravura playing which has not been exceeded here this season.

The orchestra played with exceptional fire and vigor. Their shading was wonderful in its accuracy and perfect balance, while the power brought out in their phenomenal crescendos was fairly startling. I notice that some of the Boston critics are beginning to find fault with Mr. Nikisch, but in this benighted provincial town we have come to regard him as the model conductor. The most admirable taste characterizes his readings, while his complete mastery of himself no less than of his men is so evident that it lends an added charm as well as a comfortable sense of security in listening to the playing of this magnificent orchestra. We are always heartily sorry when the close of the symphony season arrives.

The Arion Club gave the final concert of its regular series on April 19. The works performed were Felix David's "The Desert" and Mendelssohn's "Hymn of Praise." The usual orchestra from Boston, headed by Mr. Emil Mollenhauer, assisted, and the solo parts were taken by Mrs. Jennie Patrick Walker, of Boston, soprano, and Mr. Leonard E. Auty, of Philadelphia, tenor. The male chorus sang very effectively in the "Desert," and the choral portions of the "Hymn of Praise" were no less satisfactory. Mr. Auty made a very pleasant impression. His voice is of good quality and mounts to the upper B with exceeding ease, and his singing was marked by its finished style and power of expression. Mrs. Walker is a frequent visitor and always acceptable. The incidental recitations in the "Desert" were entrusted to Miss Edith Louise Smith, a young local elocutionist, who acquitted herself admirably.

D'Albert returned on the 30th for a recital, in which he had the assistance of the excellent Kneisel Quartet. It was becoming evident by this time that the concerts were coming a little too thick, and he had a rather small audience. It was a critical and appreciative one, however, largely

made up of the professional element, and they listened with much pleasure to an interesting program which ran as follows:

"The Kreutzer Sonata".....	Beethoven
Mr. d'Albert and Mr. Kneisel.	
Variations from Quartet in G major.....	Haydn
Kneisel Quartet.	
Intermezzo from Quartet No. 2.....	Bazzini
Kneisel Quartet.	

Solo for piano—	
Berceuse, op. 57.....	Chopin
Waltz, op. 48.....	
Polonaise, op. 53.....	

Mr. d'Albert.	
Quintet in E flat.....	Schumann
Mr. d'Albert and the Kneisel Quartet.	

I have never heard so superb a rendering of the "Kreutzer" sonata, which was decidedly the feature of the evening, although the whole program was a treat from first to last. Encores were attempted after everything (according to the usual custom), but not granted except at the end of Mr. d'Albert's group of solos, when he returned and played a Liszt waltz.

The coming of Edward Lloyd, the celebrated English tenor, was thoroughly advertised for a month beforehand. A matinee and evening performance were given on April 23. Mr. Lloyd was assisted by Mrs. Anna Burch, soprano, Mr. Frank May, bass, and Miss Valeska Becker, violinist. The afternoon was given up to a ballad concert, which drew but a small audience. The only notable features were Mr. Lloyd's singing of Gounod's "Lend me your aid" and a couple of old English ballads, and some exceedingly good playing by the young violinist. Mrs. Burch was suffering from a severe cold, in spite of which she managed to sing her one number so delightfully that we shall be glad to welcome her again.

The Arion Club lent its aid at the evening performance, repeating Mendelssohn's "Hymn of Praise," which went even better than it did the week before. Lloyd woke them up by his splendid singing of the fine tenor part and the chorus responded by showing some of their very best work. A short miscellaneous program followed the cantata, Mr. Lloyd's numbers being the "Cujus Animam," and the solos in Gounod's "Sanctus" and Barby's "King all glorious."

The hall was filled at the evening concert and the singing of the famous Englishman was well appreciated. Some of those who have never heard him expressed some disappointment at not hearing a voice of greater power, but everybody was satisfied that, for once at least, the promise of the advertisements had been pretty well redeemed.

The newly organized East Providence Choral Society made its debut on April 27. Anderton's cantata, "The Wreck of the Hesperus," was given, together with oratorio choruses and part songs by the chorus and solos by the assisting vocalists, Miss Annie J. Moulton, of Hartford, soprano; Mr. Walter J. Towne, of Providence, tenor, and Mr. William A. Potter, of Providence, baritone.

The audience was large and the concert a very successful one. Mr. William R. Lane was the conductor. The chorus was reinforced for the occasion by the Somerset (Mass.) Choral Association, which is also under Mr. Lane's direction.

Miss Alice Locke Pitman gave a song recital April 29, assisted by Mr. Arthur Foote, of Boston, and some of the best of our local performers. A very flattering audience greeted the popular young soprano, whom I never heard sing better than upon this occasion. Miss Pitman's talents are not confined to vocalism, as Schmidt, of Boston, is about to publish a number of her songs. Some of these I have seen in manuscript, and they are well written and singable, though of an unpretentious character.

This ends the tale for the month of April. The pupils' recitals are coming thick and fast as the season draws to its close, but I must defer mention of them, as well as of the one important concert event of the present month, until another time.

## Rochester Letter.

ROCHESTER, May 16.

FRANK V. FRENCH, director of music at the First Methodist Church, has resigned his position and joined the Wilbur Opera Company.

Preparations are rapidly progressing for the musical festival at the Lyceum Theatre, June 1 and 2. A complete list of outside attractions so far engaged includes Anton Seidl's famous orchestra, with Marie Ritter-Gotze, contralto; Antonia Mielke, soprano, and Emil Fischer, basso, of Metropolitan Opera House fame, and Andreas Dippel, tenor. The large chorus is being drilled by Prof. William Pabst, and is to sing in English and will include the best choir chorus voices in the city. These, with the solo numbers by the best musical societies in the city, will go to make up a notably fine program.

Prof. Herve D. Wilkins began his annual series of organ recitals with a concert at the First Baptist Church, Thursday, April 28, using the magnificent new Roosevelt organ for the first time. The recital was well attended and artistically successful.

At a recent recital of the pupils of Edgar H. Sherwood two new songs, "A Trifle," by Sherwood, and "Good Night, Beloved," by Frank N. Mandeville, were sung, and in response to enthusiastic encores Miss Mary E. Whiting and Clyde O. De Laud played new compositions of their own.

"Der Freischütz" was produced at Germania Hall under the direction of Prof. Henry Greiner, Monday evening, May 2, by local German musicians.

Ere this appears in the COURIER Rochester will have listened to two charming musical entertainments. The Tuesday musicale is to introduce the Henschels, May 26, and Walter Damrosch, who was inveigled into a rather unhappy alliance in a concert earlier in the season, will bring his orchestra, with Irene Pevay and Brodsky, here May 17. Large houses are assured.

The last Melourgia subscription concert, while possibly not equal to the best it has given, was of course excellent. The innovation of adding a ladies' auxiliary chorus in two numbers was a pleasant change. The two selections, "Judge me, O God!" and Calcott's "How sweet the moonlight," were unusually good, the majesty of the one and the delicate shading and close harmony of the other being beautifully contrasted. They appeared to be the favorite chorus numbers.

The other numbers, though well rendered, did not betray the real strength of the club. It would be hard to say which of the soloists was liked better. Mrs. Wyman's Rossini selection from "La Cenerentola" gave opportunity to show a remarkable facility in vocal execution, but to many her two encore selections—Nevins' "Oh, That We Two Were Maying" and German's "Little Lovers"—were the gems of the evening and will be remembered longest. She had four selections on the program, each in a different language. Miss Maud Powell established herself as a favorite. She was at her best, and the audience were very enthusiastic over her playing. Mrs. W. F. Gove, as accompanist at four of Melourgia's concerts, deserves more than passing notice. It is doubtful if there is a

more nearly perfect artist in her line in the State. Always subordinating her work to the soloist, and so sympathetic in her interpretation of both the composers' and performers' ideas, she adds a finishing touch to the best solo work that can only be appreciated by one who has heard both kinds.

Gilmore's band, delighted large audiences April 30 with characteristic programs. Myron W. Whitney, the only vocalist worth mentioning, sang "The Young Mountaineer," Randegger, and "Who Treads the Path of Duty," from Mozart's "Magic Flute," with "The Two Grenadiers" and "Three Fishers," without which his work on any program as encores would be incomplete.

## Toledo Blades.

TOLEDO, Ohio, May 25.

WALTER DAMROSCH, with his \$50,000 orchestra and classic face, has come and gone.

The appearance here of the New York Symphony Orchestra had long been looked forward to as the crowning musical event of the season. And it was!

Wheeler's Opera House had within its wall the largest, most brilliant, most cultured audience that ever assembled at a concert in Toledo.

Walter's Cleverian visage was beaming with pleasure and happiness as he took up the baton, after the cordial and warm-hearted welcome accorded him, to direct the opening number, Mendelssohn's "Fingal's Cave."

The work of the orchestra was superb, and each and every performer, it could be easily seen, is the master of his instrument. Such thorough musicians, it would appear, should scarcely need a conductor, so excellently do they perform their several parts. But Damrosch raised the wherewith to organize and carry on this orchestra, and having an unbounded ambition to achieve the success of a Thomas, or a Nikisch, or a Seidl, he is of course the leader. Walter is a clever young man, a good musician, and will doubtless eventually become a good leader. Touching this point, the musical critic of the Toledo "Blade" says:

"Although a young man Mr. Damrosch is a musician of ability, for whom the future has great things in store. He is a gentleman of culture and refinement, of a pleasing address, and, happily, has none of the offensive mannerisms so often seen in more famous directors. He has a thorough familiarity with each composer's peculiar style, knows the scores perfectly and is remarkably successful, in most instances, in their interpretation. At times a more delicately artistic finish could be given some of the less prominent passages to the betterment of the selection as a whole; and this Mr. Damrosch will be able to accomplish when he shall have had a larger experience. As it is, he conducts most admirably, and each succeeding year will add to his efficiency."

The program was of a nature to exhibit to a degree the capabilities of the organization, and reads:

Overture, "Fingal's Cave".....	Mendelssohn
Unfinished symphony.....	Schubert

1. Allegro moderato.	
2. Andante con moto.	

"Styrienne," from "Mignon".....	Thomas
Miss Irene Pevay.	

Divertissement from "Henry VIII".....	Saint-Saëns
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1. Entry of the Clans.	
2. Scotch Idyl.	
3. Gypsy Dance.	
4. Reel and finale.	

Adagio.....	Bach
Gavot.....	

String Orchestra.	
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Norwegian Rhapsody.....	Lalo
Allegretto from Seventh Symphony.....	Beethoven

Air of "Michaela," from "Carmen".....	Bizet
Miss Irene Pevay.	

Prize song, from "Die Meistersinger".....	Wagner
(Violin obligato by Mr. Adolph Brodsky.)	

"Rakoczy March".....	Berlioz
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The Norwegian Rhapsody, Adagio (Bach), and "Rakoczy March" were omitted and the program concluded with the overture to "Tannhäuser." Speaking of the performance of this great master's work the "Blade" has this:

"The soul thrilling measures, full of the fire of the world's greatest musical genius, seemed to inspire the performers, and as the theme was gradually developed, the marvelous creation of that master mind, rising from one height of symphonic grandeur to another still more sublime, there fell upon that vast audience a solemn hush of reverent admiration and unqualified submission to the almost more than human power of the immortal composer. Here it was that Mr. Damrosch showed the slight weakness in his work referred to. There are passages in this marvelous overture, one in particular, that require a well defined, though not obtrusive, staccato movement, beginning with the brass and running quickly through all the winds down to and through all the strings. The movement is thoroughly Wagnerian and necessitates the most careful handling to obtain its full effect. Mr. Damrosch approached this most difficult part with confidence, but was unable, after an instant, to hold his instruments together until the finish, there being quite a noticeable slurring toward the close on the part of some of the woods and the strings. In other portions of the work the violins were not given quite the prominence they should have had, thus marred to a slight extent that perfectly artistic finish that is the chief charm of Wagner's works and is the most difficult effect to attain in presenting his compositions. Notwithstanding these slight imperfections, which will be overcome by Mr. Damrosch, the overture was played wonderfully well."

Miss Irene Pevay sang acceptably the selection from "Mignon," was recalled, and again pleased her hearers with the little German song, "In the Green Wood." The air from "Carmen" was less successfully rendered, being hardly suited to either the vocalist's voice or her method.

Toledo's musical public is being gradually lifted out of the rut of minstrelsy and light comedy and educated to an appreciation of the classical in music. Walter Damrosch's appearance here was due to the energy and enterprise of a number of business men and admirers of good music, who formed a guarantee fund, that Toledoans might have an opportunity to hear a first-class orchestra interpret works of the great masters. The public responded and a comfortable sum was realized—a nucleus that will be laid aside until next season, when doubtless a series of concerts, for which our people are beginning to exhibit a relish, will be given.

On Monday evening of this week Mr. Elvin Singer and pupils, assisted by Mrs. May Barden-Colburn, violinist, and other local vocalists, gave a characteristic and enjoyable song recital at the Hotel Madison before a select audience of Toledo's musicians. Every number of a generous program was rendered with efficiency and fidelity; the work of his pupils showed the painstaking care and artistic ability of Mr. Singer as an instructor in the vocal art.

Especially worthy of mention were the solos of Mr. Carl E. Woerfel, Mr. Hugo Rodeck, Mr. Fred. Seubert, Mr. W. F. Dewey, Miss Hattie Gasser, Miss Mary Russell, Mrs. J. W. Schaefferberger, of Tiffin, Ohio, and Miss Mae Parker, of Chicago.

Mr. Singer sang Schubert's "Der Wanderer" in a highly artistic manner, with feeling and expression, his tenor voice being powerful yet flexible, sweet and true. De Koven's "Little Doris" followed, in lighter



vein, showing that Mr. Singer is equal to every variety of musical expression.

Mrs. Barden-Colburn's violin solos were enjoyed and appreciated fully, the little lady being recalled after her opening numbers.

Since his advent in Toledo, Mr. Singer has labored to cultivate a taste among the younger musicians of the city for the classical, in the vocal art especially and musical matters in general. He has met with well merited success, and the concerts and recitals frequently given by him tend to accomplish the purpose—that of educating the musical public to appreciate and enjoy in a measure, at least, true music.

The excellently arranged program closed with a quartet ("Bella Figlia") from "Rigoletto," which was enjoyed immensely. The program follows:

## PART I.

Trio, "The Fishers".....H. F. Sharpe  
Misses Russell, Koehler, Noteman.  
Bass solo, "Armourer's" song from "Robin Hood".....De Koven  
Mr. Carl E. Wuerfel.  
Soprano solo, "Thou art mine all".....Bradsky  
Miss Gertrude Smith, of Norwalk, Ohio.  
Tenor solo, "Serenade".....Schubert  
Mr. Hugo Rodeck.  
Soprano solo, "Gayotte in Gray".....DeKoven  
Miss Kate Koehler.  
Violin solo.....Mazurka.....Wieniawski  
Melodia.....Tausig  
Mrs. May Barden-Colburn.  
Soprano solo, "Still wie die Nacht".....Bohm  
Miss Hattie Gasser.  
Tenor solo, "Der Wanderer".....Schubert  
"Little Doria".....DeKoven  
Mr. Elvin Singer.

## PART II.

Soprano solo, aria from "La Sonnambula".....Bellini  
Miss May Russell.  
Baritone solo, romance from "Tannhäuser".....Wagner  
Mr. Fred. Seubert.  
Soprano solo, madrigal.....Chaminade  
Miss Mary Chase.  
Violin solo, gavot.....Allen  
Mrs. May Barden-Colburn.  
Soprano solo, canonets.....Haydn  
Mrs. J. W. Schaefferberger, of Tiffin, Ohio.  
Tenor solo, "Widmung".....Schumann  
Mr. W. F. Dewey.  
Soprano solo, concert polka.....Arditi  
Miss Mae Parker, of Chicago.  
Quartet, "Bella Figlia," from "Rigoletto".....Verdi  
Duke of Mantua.....Mr. Elvin Singer.  
Rigoletto.....Mr. Carl E. Wuerfel.  
Gilda.....Miss Hattie Gasser.  
Maddalena.....Mrs. F. R. Williams.

## ACCOMPANISTS:

Mrs. Thos. S. Cook and Miss Edith Belford.

On last Thursday and Friday evenings Mr. Arthur Korthauer, a well-known piano virtuoso, of Toledo, assisted by Mrs. Kate Wood, gave two lectures with piano illustrations to the compositions listed on the program rendered by the Damosch orchestra the following Saturday evening. This was something new here, and many availed themselves of the opportunity of hearing two such interesting and instructive lectures by a person so particularly well fitted to perform the task as is Mr. Korthauer.

The Toledo Harmonic Society will give its closing concert May 31, and the Chopin Society expects to appear early in June.

H. CROSBY FERRIS.

## And Finally Marchesi.

I HAVE just read a letter in THE MUSICAL COURIER of May 11, in reply to my last, from Mrs. Stub, a pupil of Marchesi. The letter bears the unmistakable stamp of a true lady. She feels convinced of what she writes and desires to defend her teacher, which she does in a simple, straightforward manner that I admire.

However, the letter which this lady quotes of Marchesi does not alter the case in the least, as it is no proof; it simply places the madam's word in opposition to mine, or statement against statement. As I wrote in reply to Acton Horton, a teacher who could stoop to do what she did would not hesitate to deny it. Marchesi's letter will bear careful study. It was with much pleasure that I saw from the first of her letter that she now acknowledges that I did study a short time with her. She denied positively ever having heard my name or having had me for a pupil to a friend of mine who began studying with her after I left her, and who asked about me from curiosity to see what madam would say.

Further on in the letter madam states:

"Her voice was entirely broken when she came to me. If she had had patience and given me time I might have made a singer of her."

Now, one of these statements is absolutely impossible; either my voice was not "entirely broken," or else she never could have made a singer of me. I do not comprehend how such a shrewd woman could have made the mistake to put two such utterly incompatible statements side by side. Every musician and even the vocal teachers of America, upon whom Marchesi looks with greatest contempt, know that an entirely broken voice can never be made sweet and agreeable to listen to, and such qualities are necessary to a singer. If the voice has been forced—yes, that can often be overcome, and, as Mrs. Stub justly says, it naturally takes a longer time to make it pleasing, but an entirely broken voice can never be made over, for when the freshness and sweetness of a voice are once destroyed it is beyond repair.

Still further in the letter Marchesi says: "But one thing I must mention—the offending manner in which she writes about the death of my eldest daughter, Theresa, &c. That no person could be given under such afflicting circumstances as one ought to find fault with me for."

In speaking of the death of her daughter I simply mentioned it as the cause of her going away, and I did not find fault with her for not giving the lessons then—no one could expect her to give lessons when she was away—but when she resumed her lessons and was able to do it and go on in the old way it surely would have made her grief no heavier to have said at the beginning of the next month, before we paid, that we would have the lessons made up or that we could pay for four lessons less, instead of ignoring them entirely, and, on the contrary, toward the last of the following month making our class lose three lessons more and then refusing to make them up when asked by a member of the class.

Lastly she says: "Nevertheless I gave all my pupils to understand that they might carry the lessons lost to my account." This last sentence is perfectly non-committal; at the same time it seems meant to convey the idea that she intended doing something about the lessons, but not that she did do anything. Why did she not say she did make up the lessons, or that she did not receive money for lessons never given? Because she dares not state something which those pupils in my class might see and would know to be false. It is true she did give us to understand by her

absolute silence on the subject that we might carry the lessons lost to her account, or better to the account of profit and loss, the profit to her, the loss to us, and that is just what I have been doing—carrying those lessons to her account ever since.

Mrs. Stub is mistaken in thinking that I attacked Marchesi on account of her peculiarities; that would indeed be very unjust and in bad taste; no, I wrote of her on account of her dishonesty, not her peculiarities. Had she not told the falsehood that she dismissed me I should not have written about her, but that was a little too much for me to stand, added to the rest; so I wrote my letter as a warning to others, and in order to have the satisfaction of sending it to her with my compliments, which I did.

One point in Mrs. Stub's letter struck me as very reasonable, namely: "A vocal school is judged by its results as well as any other school, &c." That is undeniable, and Nevada, Melba, Wyman and the others are enchanting singers and artists, but this must be taken into consideration, that Marchesi has almost all the most beautiful natural voices go to her, and especially from this country, and thus she has everything in her favor. With exceptionally perfect natural voices to work with even poor teachers gain credit for themselves, and with the care which Marchesi gives to the registers, clear, distinct vocalization and good trills (for which I gave her full credit in my first letter) she cannot fail to make singers of those endowed by nature with unusually fine voices. Had Viardot, Léonard, La Borde, Arteau and others in Paris those same voices to work with they would accomplish at least as much with them.

Now, I have said and repeated what I have had to say and it is useless for me to carry on an argument where it is simply a question of who gets the last word. I regret that my original letter was not published in New York; those who have been enough interested to read what has followed might better judge of the merits of the case. I wish to thank Mrs. Stub for having given Marchesi's letter to the press, and thanking heartily the editors of THE MUSICAL COURIER for giving a place to my letters without shortening or altering them in any way, I am,

Respectfully, DABIE WINIFRED DAVIDSON.

## Elmira Echoes.

MAY 28, 1893.

THE musical season in Elmira has been characterized by considerable effort in a local way, and by less music than usual from foreign artists.

Early in the year Mr. Albert Morris Bagby gave a reading in the drawing rooms of Mrs. J. D. Fletcher Slee, upon invitation of Miss Roberts. His subject was "An hour with Liszt in Weimar." Miss Charlotte Stevens, of Towanda, and Miss Helen Edsall, of this city, two talented pupils of Miss Roberts, gave Liszt numbers on the piano.

A month later Mr. Bagby and Mr. Arthur Friedheim gave a lecture recital at Elmira College—subject, "The Three Great Contemporaries" (Schumann, Chopin and Liszt). Mr. Friedheim's interpretations were greatly enjoyed for their breadth and originality. Particularly admirable was his work on some of the Chopin preludes. The one in G major was given entirely without use of the pedals, with perfect clearness and legato and finest nuances.

Mr. Edward Dickinson, director of the Elmira College School of Music, gave during the winter a series of parlor lectures on the German composers. He was assisted by his piano pupil, Miss Angie Palmer, and by Miss Kate McGuire, soprano. Mr. Dickinson retires from the musical directorship of Elmira College this year, and after spending a year abroad will accept a chair as musical lecturer in the Oberlin College of Music. His place here will be filled by Mr. Mark C. Baker.

Beyond the public appearances of Miss Palmer and Miss Elsworth, two gifted pupils in the Elmira College School of Music, there has been but little from which the public could judge of its work. A valuable acquisition to the faculty is Miss Broughton, of Berlin, a skilled pianist and thorough musician.

Mrs. Hopekirk was recently heard here in a piano recital, but the audience was small and her playing awakened but little interest.

The only musical club or organization in Elmira is called the Mozart Club, the president of which is Miss Alice J. Roberts. Its membership is limited to twenty-five and consists of Miss Roberts' advanced piano pupils. The club holds weekly meetings, at which the president usually gives informal talks on the lives of the composers and their works, special forms of composition, &c., after which a musical program is given. Its object is purely educational, and the best literary and musical talent in the city is also utilized for its purpose. Two weeks ago Miss Anna Stuart read before the Mozart Club a scholarly paper on "The Acoustics of Sound," illustrated by some clever practical experiments, while last week Miss Elizabeth Slee gave a very charming talk on "Some Famous Opera Singers."

On the evening of April 17 Miss Geraldine Morgan gave a thoroughly delightful violin recital under the direction of Kappa Sigma Society of the college. Much enthusiasm was aroused over her superb rendition of an exacting program, which included two movements of Bruch's new concerto, a Viuzextens reverie and a Wieniawski polonaise. Miss Morgan was assisted by Miss Elizabeth Slee, soprano. Miss Slee sang "Ritorno Vincito," from "Aida," and Massenet's elegie with violin obligato. This gifted young woman was heard for the first time in concert since her return from a course of study pursued in New York. Always a favorite, her progress was conceded to be truly remarkable. She gave Verdi's great solo with unusual intelligence and fine artistic appreciation. Both young ladies were most enthusiastically received.

The musical season closed with a particularly brilliant concert, given by the Symphony Orchestra, of New York, under the direction of Mr. Walter Damrosch. This being the first orchestral concert given in Elmira for several years, the occasion seemed indeed a landmark in our musical history, and brought out a cultured and enthusiastic audience of our most representative people.

The discriminating applause, both as regards the music and its rendition, called forth words of commendation from Mr. Damrosch and his men, a tribute of which Elmira may feel not a little proud.

Conspicuous for excellence in a program of marked interest were Schubert's unfinished symphony, an adagio and gavot of Bach and the "Tannhäuser" overture. The latter was substituted for the "Rakoczy March" of Berlioz, by courtesy of Mr. Damrosch and in accordance with the request of many music lovers. Though given a masterly interpretation, it called forth a war of opinions among our musical critics, who used (or misused) the press for their purpose. This warfare lasted a fortnight and became in the end so personal that the casual reader would have searched in vain for a clue as to whether the issue was political, religious or musical.

Mr. Damrosch's soloist was Miss Irene Pevny, soprano, a brilliant exponent of the German school. It is needless to add that on this occasion she fully sustained her claim to the enviable position she has won among musicians everywhere. The American people are once more indebted to Anton Seidl for giving us an opportunity to hear and know the work of another most talented soloist.

C'est tout.

Gilmore at the Garden.—Gilmore opened the Madison Square Garden last Monday evening with a popular program. Ida Klein, Campanini and Sartori were the vocal soloists. The roof garden is made very attractive by an excellent entertainment in which popular performers appear.

## BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,  
157 TREMONT STREET, MAY 28, 1893.

LAST Monday evening the Lilian Durell Opera Company made its first appearance at the new Bowdoin Square Theatre in Thomas' "Mignon."

The principal singers, as we have previously observed, were chosen mainly from our local church choirs, Miss Durell appearing in the title rôle. It is upon the work of Miss Durell that we shall specially comment.

This was her first appearance in serious opera, and never before do we remember so excellent a first appearance. Her voice is beautiful in quality, sympathetic and of great power. Her intonation was invariably true, and she used it, generally, in a most commendable way. There is apparently no limit to the range of Miss Durell's voice.

Twice during the evening she reached G in alt with the most astonishing ease, and her top notes are as agreeable as those of the middle and lower registers. Altogether her début was a triumph of unusual magnitude.

A most distinguished audience was most generous with its applause, and Miss Durell was literally buried in flowers.

Altogether the opera was satisfactorily given, and following is the complete cast:

Mignon.....Miss Lilian Durell  
Fleena.....Miss Louella Wagner  
Frederic.....Miss May Bosley  
Wilhelm Meister.....Mr. J. C. Bartlett  
Lothario.....Dr. G. Rob Clark  
Laertes.....Mr. Rudolph Rudolph  
Giarno.....Mr. Giovanni Ronconi

Now that the "endowment fund" has become a reality, thanks to the generosity of several private citizens of Boston, the N. E. Conservatory of Music seems to have entered upon an era of prosperity. A local interest has sprung up, growing daily. Recently the Boston Art Club, one of the most widely known of all similar organizations in the country, invited the orchestral class organized at the conservatory the past winter by Mr. Emil Mahr to give a concert in the Art Club Parlors, which proved an immense success. This success was, in a large degree, due to the patient and well directed labor of the able professor of violin at the conservatory, Mr. Mahr.

The orchestra played:

Overture, "Semiramide".....Rossini  
"Sinfonia," D minor.....Mozart  
"Serenata Amorosa".....Roeder  
"Perpetuum Mobile" (all the violins).....Bohm  
Intermezzo, "Rustic Chivalry".....Mascagni

Between the orchestral numbers several vocal and instrumental selections were given. Miss Perrin, a pupil of Mr. Mahr, displayed great skill and a beautiful tone in her performance of Nachez's "Danse Tsigane." Miss Mead, a pupil of Mr. Schultz, also deserves hearty praise for her broad tone and graceful bowing in a couple of cello numbers. Miss Adams, a pupil of Mr. Roeder, sang several songs, and upon one of which ("Chanson Espagnole," by her teacher) received enthusiastic applause. Miss Adams possesses a voice remarkable for its purity, and great hopes are entertained for her future. Every tone given was delightful in quality, and in her rendering of the various songs this young lady gave unmistakable evidence of possessing a very musical nature. Miss Bing, a pupil of Mr. Rotoli, gave a praiseworthy rendering of an aria, the title of which we cannot recall, and the Misses Emerson and Battis sang a Handel duet in excellent tune and in a most finished manner.

The Music Hall promenade concerts—such a delightful feature of our summer season—begin on Tuesday evening next. This year Mr. Adamowski will conduct.

The many friends of Mr. Gruenberg will regret to learn that he was compelled to decline the offer to act as associate conductor of the "Promenades," made him by Mr. Ellis, owing to certain unavoidable circumstances.

His work last season was more than satisfactory.

John P. Jackson's New Book.—John P. Jackson's English version of "The Meistersingers of Nuremberg" is in press and will shortly appear. It will contain portraits of Richard Wagner and "Hans Sachs," and the cover will be artistically illustrated. Mr. Jackson is one of the best known writers on Wagner and Wagnerian themes and this book will surely prove interesting to all lovers of the great master and doubly useful to those about to visit Bayreuth.

Adolf Glose.—Mr. Adolf Glose played in Baltimore on May 23 and 24 for the two Garland Orchestral Association concerts, receiving double encores both evenings for his brilliant playing. He played in Port Chester May 26 and plays in Brooklyn June 2 for the Brooklyn Oratorio Society (Mr. A. Bower conductor), his second engagement this season with that society. On June 24 he plays at the Brooklyn Amphion Academy. He has had one of the most prosperous seasons and begins next season on September 15 in Philadelphia with the New York English Ballad Company.





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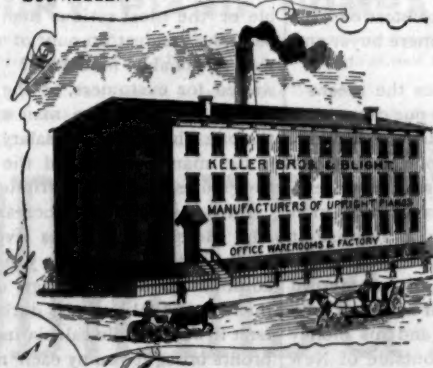
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## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

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No. 641.

NEW YORK, WEDNESDAY, JUNE 1, 1899.

THE MUSICAL COURIER WILL BE PLEASED TO ANSWER BY WIRE ANY TELEGRAMS THAT ARE RECEIVED INQUIRING AS TO STENCIL PIANOS.

IF A DEALER IS IN COMPETITION WITH A STENCIL PIANO IT WILL PAY HIM TO WIRE THIS PAPER FOR A DECISION AS TO THE LEGITIMACY OF THE INSTRUMENT.

SO MANY INQUIRIES OF THIS KIND HAVE BEEN RECEIVED FROM WIDEAWAKE READERS THAT IT IS DEEMED EXPEDIENT TO NOTIFY ALL OF THE SUBSCRIBERS AND READERS OF THIS PAPER THAT THE INFORMATION IN OUR POSSESSION IS AT ALL TIMES AT THEIR DISPOSAL.

IT MAY HELP YOU TO CLOSE A SALE OR IT MAY BE THE CAUSE OF YOUR LOSING A SALE, ACCORDING TO CIRCUMSTANCES.

THE official "opening" of the large and magnificent music establishment of Otto Sutro & Co., Baltimore, takes place to-day. Last night a reception was given to the representatives of the local press. One of the editors of THE MUSICAL COURIER also attended.

DEVOLNEY EVERETT has accepted the place of traveling representative of Messrs. Sohmer & Co. Mr. Everett will remain "on the road" most of the time devoting himself exclusively to the wholesale trade of the house, and as he has had many years of experience in this particular division of the piano trade, there is no doubt that he will make a thorough success in his new and congenial situation.

DESPITE the prevailing dullness in Philadelphia Messrs. George R. Fleming & Co. succeeded last week in disposing of a number of Behr Brothers pianos that was probably not equaled by the sales of any other high grade piano in that city. This would go to show that the instrument has so firm a hold upon the appreciation of the citizens of the Brotherly Love town that they must have it even in slack times.

IT would not be a surprise to the people who keep the run of the New York retail business to see before long a retail wareroom of the Schubert piano on Fifth avenue, where a display of all of the styles could be made to much greater advantage than in the present quarters in the Lincoln Building. The store there, which was experimental—for Mr. Duffy is essentially careful and cautious—has turned out a success, and the increase of business will surely drive him into a more pretentious establishment by the fall of this year. There are at the present time some vacancies on the avenue that would be very suitable for his purposes, and the chances are that he will secure one before the summer is over.

MONDAY is press day for THE MUSICAL COURIER. Monday last was Decoration Day. Decoration Day is a holiday. Printers don't work on holidays. Therefore we were out one press day. So if you don't receive this issue on the usual day you will know it was on account of Decoration Day. Day, day.

IT will be inspiring to those agents of the Wissner piano who come to New York during the warm weather to visit the big warerooms at Nos. 294, 296 and 298 Fulton street, Brooklyn, which are among the largest piano showrooms in the East.

Mr. Frank King is home again after having established five new dealerships in New England, perhaps the hardest territory that a traveling piano man has to work.

THE A. B. Chase piano has come to be one of the best sellers in Chicago, that hotbed of competition, where it comes into contact with about every other make known in the piano line. Some of the best people of the Fair City have purchased them, and they have given such unqualified satisfaction that the demand for them has brought them to the position of a staple article, the disposition of which depends upon the musical appreciation and purse of the purchaser.

MANY of the very men who but a short while ago were loudly expressing their sympathy with the firm of Behning & Son in a crisis of their business that was brought about by outside circumstances would be now only too glad to proclaim a prosperity equal to that of the concern, as managed by Mr. Henry Behning, Jr., who has won for himself an enviable position among the younger members of the trade by his close attention to the affairs of his firm, and who has proved that he but needed to be untrammelled to make a profitable success.

SOME musical people who have seen both the Wilcox & White Symphony and the other instruments of a similar kind that are exhibited in New York within a rifle shot of each other have discovered the superiority of the Symphony in tone quality, and if ever the Wilcox & White Organ Company should secure proper representation in this city instead of having their display shunted off to the rear end of an unpopular wareroom they would find themselves very successful competitors of the other concern, which from sheer advantage in location and management now outstrips them.

THE coming to New York of Mr. Wm. D. Dutton and his presence as a retail salesman in the warerooms of Hardman, Peck & Co. is a significant indication of the result of a close business alliance with Mr. Leopold Peck. The almost, if not quite, complete absorption of the business of Wm. D. Dutton & Co. (formerly Wm. D. Dutton & Son) by Mr. Peck and his relatives within a short number of years should be a warning to other men who are now connected with him or contemplating connection with him in closer relations than those of mere buyer and seller.

If one believes in "the end justifies the means" policy as applied to commercial ethics one cannot but admire Mr. Peck's ability and apparent success in carrying out his schemes so far as he has gone, but if one believes that at least a modicum of human consideration should pervade the transactions of two men dealing together, then one must look in surprise at the gullibility of some members of the trade who are gradually drifting toward the position of commercial slaves to an unmerciful master. So far as is now publicly known Mr. Peck has his hands and his money on business ventures in these places outside of New York city—Philadelphia, Detroit, St. Paul, St. Louis, Council Bluffs and Chicago, besides the combination

that covers the State of Texas. There may be other points where he virtually covers with his representatives, but we refrain from mentioning the names of any of the firms, since the connection of their names with that of Mr. Peck is not calculated to reflect any great credit on them.

Not satisfied with the use of the Hardman piano as a means for gaining control of a line of agencies in various large cities, Mr. Peck was not long ago openly engaged in foisting on his dependants pianos made by no less a vile stenciler than the notorious Swick. From this he was driven by the open indignation of his customers and by the exposure of his practices in these columns, though it is by no means certain that he is not still carrying on the same stencil racket under cover, since the prices of these cheap boxes are so low that it must be almost impossible for him to resist them, knowing little as he does and caring little as he does about what the grade is of the piano he sells.

Several instances are on record where he has purchased pianos from outside parties that he might supply his agencies with goods of different prices than the Hardman, the last notable instance being a contract with a house over the Harlem River, which almost swamped that concern, since it drove them to the purchase of large quantities of material to fill the orders, and, when Mr. Peck changed his mind, left them with goods on hand that they were obliged to sell at a loss. Reference to the contract, of course, showed to the poor man for the first time that it was a Peck contract—all on one side. Another and a larger firm withdrew at the expiration of their agreement, after a year's wrangling over petty charges and rebates and after a vain attempt on the part of Mr. Peck to get his clutches on them. Immediately after the exposure of the Swick stencil episode he obtained a controlling interest in the stock of E. G. Harrington & Co., and not content to sell the Harrington pianos under their old name—a name well and favorably known upon a piano of their grade—he changed to a new stencil and is now supplying his men with the product of the Harrington factory as a piano of lower grade than the Hardman.

It is not necessary to call attention to Mr. Peck's methods of absorption, they are quite well known to those who have had dealings with him, and it is they who are chiefly concerned, but it would be well for the gentlemen doing business with him in the above mentioned cities to give some careful consideration to the Philadelphia affair, and to make some very accurate calculations as to just where they themselves stand, not alone at the present moment, but with due allowances for certain contingencies that may arise, for Mr. Peck is one of the shrewdest and "smartest" men in the piano business.

WHO sold the most pianos at retail during the first five months of the year? Was it the salesman with the largest personal acquaintance? Was it the salesman who was in touch with the greatest number of teachers? Was it the most affable or the most serious man? Was it the one who paid the greatest amount of commissions or he who was reasonably moderate? Was it the man who waited for customers, or the one who went out and worked? Was it the man who worked on salary or the one who worked on commission? Was it the man who received the largest salary that sold the greatest value of instruments?

Have you decided to increase the salary of the man who increased his sales over those for the same period last year? or have you decided to give him a commission or percentage on any increase he may make over 1891 business during the next few months? Isn't it worth while calculating the actual net sum of profits brought you by each man during the last five months and then working him harder with a little inducement for future larger results?



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## CAPTAIN RUXTON INJURED.

ON Thursday afternoon last Capt. F. Ruxton, of Chickering & Sons, met with a most unfortunate accident while participating in the races of the Country Club at Boston. The captain, who is an expert rider, was going at full speed over the slippery grass, when at a turn in the course the horse in front of him fell. As nearly as can be ascertained from eye witnesses, he threw his own mount in order to avoid running over Mr. Hitchcock, who had fallen, and in doing so he struck his head and was afterward trampled on by the two horses as they were struggling to regain their feet.

He was at once removed to the club house in an unconscious condition and the physicians have the greatest fears for the worse.

Besides internal injuries, the nature and extent of which we do not yet know, he is suffering from concussion of the brain.

Up to 8 o'clock on Tuesday morning he had not regained consciousness. All that medical aid can do for him is being done and it is possible that he may survive.

Mr. Ferdinand Meyer left New York for Boston on Tuesday afternoon.

## MASON &amp; HAMLIN.

## A Change of Importance.

THE Mason & Hamlin wholesale trade of the West, Northwest and far West, which for 30 years past has been controlled by the Chicago branch of the company, will henceforth centre in the Boston house, in which the executive department of the firm is located. This step was taken after mature consideration and deliberation with a number of the important Western agents, who concluded that it would be preferable for the wholesale trade to conduct its transactions directly with the Boston offices and factory, receiving shipments directly from headquarters.

This step will enable Mason & Hamlin, in addition to other and various advantages, to untie a considerable amount of capital which can be used to better purposes at the manufacturing end of the constantly increasing piano business. It is this special department—the section where upright and grand pianos are made—that requires so much concentrated attention on account of the phenomenal development of the trade in these instruments, and Mason & Hamlin are compelled to devote all possible time and energy to meet the constantly growing demands for these beautiful specimens of the piano builder's art.

The Mason & Hamlin organ has attained such super-eminence that a mere mention of the name suffices to remind the trade and profession of its excellence. Those Western dealers handling the same can do their business directly now, instead of securing any intercession of a branch house.

The Chicago representation of the Mason & Hamlin goods will be in the hands of J. O. Nelson.

In getting the local Chicago representation of the Mason & Hamlin Company Mr. Nelson is to be most heartily congratulated. This gentleman has been associated with Mason & Hamlin for many years. He already has a large retail local business, and it is safe to say this will be materially increased by the new arrangement. He will operate territory which usually goes with a Chicago agency. Altogether the future looks very bright for J. O. Nelson. He will have suitable quarters somewhere on Wabash avenue, and will probably start in August.

## A Striking Example of the Advance in State Street Frontage, Chicago.

MR. HEALY is not in the habit of taking his Knabe and Fischer mixed, but during the recent wet weather, following out the time honored maxim "any port in a storm," he has been dining at the nearest restaurant—that of Chapin & Gore. In course of a conversation with Mr. George S. Chapin, the head of the firm of Chapin & Gore, Mr. Healy happening to remark that Chapin & Gore once occupied the corner of State and Monroe streets, the site of Lyon & Healy's salesrooms, Mr. Chapin responded, "Yes, 23 years ago we were paying \$700 a year for the corner 25 feet and \$500 for the next 25 foot lot—you don't get

them to-day for much less, I'll warrant," facetiously concluded Mr. Chapin.

As a matter of fact Lyon & Healy are paying over twenty-five times \$1,200 a year for the 50 feet in question, which is the south portion of the 125 feet controlled by them. Some time when the office force have a little leisure Mr. Healy intends to have the exact ratio of increase figured out.

## Gerhard Heintzman Replies.

Toronto, May 25, 1892.

Editors Musical Courier:

IN view of the fact that Mr. Nordheimer's reply to my statement as to the past manufacture of the Lansdowne and Nordheimer pianos, as it appeared in your issue of the 18th inst., admits all I claimed, I can but regret that they allowed their first "write up" to contain the uncalled for reference to which I took exception.

Ere closing the correspondence it is but right that I should call attention to what appears to be a difference between myself and Dr. Chewett; in point of fact, Dr. Chewett's business connection with me ceased some time before the Lansdowne Company was formed or the Lansdowne piano manufactured, so that the doctor has very properly confined his letter to a statement regarding the first pianos manufactured and sold to the Messrs. Nordheimer.

These instruments were a copy of a Dunham upright piano (furnished by Messrs. Nordheimer), but, as already stated, the scale and all working drawings were personally drawn by me, and I was responsible for the good performance of every instrument, the same as with those that bore my name, and therefore I am of the opinion that were Dr. Chewett a piano manufacturer he would not have made his mistaken inference or have expressed himself in terms that even appeared to differ from me regarding the manufacture of these first pianos.

Thanking you for your courtesy, I remain,

Yours very truly,

GERHARD HEINTZMAN.

## The Gerhard Heintzman Company.

A Large Canadian Piano Manufacturing Firm.

THE MUSICAL COURIER has of late been giving some attention to the piano trade, more especially as represented in Toronto, and in view of the correspondence which has been going on in these columns relative to Mr. Gerhard Heintzman we have thought well to make direct personal inquiry as to the nature of the business which that gentleman is engaged in.

Mr. Heintzman, we find, might almost be termed a "born" piano manufacturer, as, while only in the earliest days of middle age, he has had 25 years' experience in the business, and 17 of these were on his own account. Many of our readers will recollect his identification—as sole manufacturer—with the "Lansdowne" piano, an instrument which won a name in the Canadian market. So greatly was Mr. Heintzman encouraged by the success which attended his efforts as a manufacturer that he considered himself justified in extending his field of operations and after a time he entered upon business under the style "The Gerhard Heintzman Company."

At that time, as at present, competition was so keen that the general trend in business—especially among dealers—was to reduce prices, and in order to meet the situation the manufacturers in many cases adopted a system of petty savings in construction, which in the end militated against the reputation of the Canadian trade generally. Mr. Heintzman, with a careful eye to the future, determined to adopt an entirely different policy and make as his specialty the construction of a piano suitable to the highest grade of professional trade, i.e., perfect as to materials used, labor employed and artistic musical tone. He at once struck the keynote of success, and the wisdom of his judgment is proved by the condition of his affairs to-day.

The business of the Gerhard Heintzman Company is conducted in a four story building, 100x40 feet, situate at 69 to 75 Sherbourne street, Toronto. The floors are utilized as follows:

1. For veneering and the rough part of case work.
  2. Counting house, private offices, show warerooms, polishing, tone regulating and carving rooms.
  3. Case and sounding board making.
  4. Action finishing, regulating and varnishing.
- In the rear of these floors and in separate fireproof buildings are the engine and boiler rooms, the machine room, the dry kiln house and two storehouses.

Large as are these accommodations it is to be seen at a glance from the crowded condition of each room and department that it is only a matter of months when Mr. Heintzman will be compelled to utilize the extra ground space which he possesses and enlarge his premises. Another thing abundantly evident is that this house believes in the virtues attached to the best materials for the construction of pianos. Woods, actions, veneers, &c., are of the finest quality which the most famous dealers can supply.

While Mr. Heintzman has been concentrating his efforts

in the development of a genuinely first-class upright piano his encouragement has been so great that he is now drawing the scale of a grand, which, no doubt, will take high rank.

As instancing the popularity of the instruments turned out from this factory it can be stated that, although since the inception of the business the employees have been almost constantly working overtime, at this date the office holds orders for every piano under construction. The capacity of the factory is from 10 to 12 pianos weekly, and from 70 to 80 hands are regularly employed.

The catalogue of the Gerhard Heintzman Company shows styles of pianos as follows:

A and B "Boudoir;" C and D, "Cabinet Grand;" E and F, "Fancy Cabinet Grand," and G "Ornate Cabinet Grand." The peculiarity about these instruments is that they possess extraordinary power, a rich full tone, sweet and even, faultless action, responding readily to the touch, while the mechanism is fine, and the designs in cases chaste and elegant. All the other elements in the construction, including the supervision of such a capable man as Mr. Gerhard Heintzman, are absolute guaranty of durability.

The Gerhard Heintzman Company are in the field for the highest, and only the highest, grade of business. Their operations extend over the entire Dominion. Among some of their agencies are the following:

City warerooms, Gourlay, Winter & Leeming,  
188 Yonge street, Toronto.  
J. L. Orme & Son..... Sparks street, Ottawa  
Laurent, Laforce & Bordeau... Notre Dame street, Montreal  
A. Lavigne..... Quebec  
G. A. Le Baron..... Sherbrooke  
Flood & Sons..... St. John, N. B.  
J. Barron..... Sarnia  
W. Grundy & Co..... Winnipeg, Man.  
W. A. Rockwell..... Napanee

## MILLER ORGAN NEW STYLE 241.



THE above cut shows one of our most popular styles. It has our newly invented interchangeable top, and those who prefer can have a fine French beveled mirror instead of the raised panel as shown in the cut. The change can be made in a moment; and those who desire can have the two kinds, which will enable them to change the organ at pleasure. The mirror makes such a change in the appearance of the organ that one hardly recognizes it as the same instrument. The beveled mirror with elegant frame costs \$3 extra. Manufactured by the Miller Organ Company, Lebanon, Pa.

—Mr. Wm. W. Wells, of the Emerson Piano Company, passed through New York city yesterday on his way West. He will visit the principal agents of his company between here and Omaha, making a combined business and pleasure trip.

—We regret to announce the death of Mr. John L. Ebbels, father of Mr. A. L. Ebbels, the New York representative of "Presto." Mr. Ebbels died of old age at Toronto, Canada, where he had lived for many years. He was born in Devonshire, England, in November, 1812, and was therefore almost 80 years old.



## HERE IS A SURPRISE.

## Quimbora and Pilltown Again Heard From.

QUIMBORO, N. Y., May 20, 1892.

Editors Musical Courier:

THAT you will doubtless be surprised to hear from me, a total stranger to you in person if not in name, goes without saying, but when I tell you that I am my father's son, I fancy no other explanation is necessary to account for such an intrusion on your very precious time.

To be sure it was the 29th of October last that my poor father, Harvey Hayseed, was laid away at rest in the little graveyard that lies at an equal distance between Pilltown and Quimbora, but I count on your professed friendship for my worthy progenitor to bother you with some of my personal troubles and to ask you some delicate and dangerous questions.

First, as to myself. I have the advantage of starting out in life with an excellent education, which of course you know full my father never had, and in addition to that I have had the run of his piano business and knew it fairly well. My father always said I talked too much and my mother, whose health is most excellent, often bids me keep my mouth shut, particularly in the company of my elders and strangers. Now, Mr. Editor, I am all for giving Young America a chance, and though I am only 22 I think I am as good a man as any. I have read everything from the Bible to George Moore, and I don't believe in the instalment plan, though Quimbora and fate force me to practice it.

My mother does not know that I'm writing to you, so I hope you will consider this letter strictly confidential, for you will see later on it contains some business news of a peculiarly personal character. Now let me give you a synopsis of events which have transpired since the governor's—I mean my father's—decease.

We still carry the old line of goods, with the same old piano you know as a leader, but we have a hard man to fight in Peleg Diggs. He always hated my father and has transferred that hatred to the son. He openly avers that his father's death was caused by pop's—I mean my father's—meddling, and swears that pop's death was a direct visitation from an avenging Providence.

Peleg is about five years older than I am, though not so strongly built, but he is what they call up here "sassy" and has only had a common school education, while I was sent to college. He hates me for being a "literary dude" and he is full of fight, while being just as sly as his father, old Jared Diggs. The worst of it is that the Rev. Jabez Huldigung, the preacher of Pilltown, has an interest in Peleg Diggs' business, and you know that a clergyman can do great harm to a rival business. Well, as I was telling you, affairs went on swimmingly. We did a fair business up to Christmas, and I know for certain that Diggs had much trouble in making favorable sales.

After the first of the year, however, Preacher Jabez Huldigung got in with Peleg Diggs, and then the fight, an underhand one, began and has raged fiercely ever since. Let me give you a glimpse at the Pilltown tactics.

It was one wet February Sunday afternoon that I went alone to the little graveyard where lay all that was mortal of my poor father. I was busy trying to fix up the grave, which had been sadly trampled down by the cats, when I heard a sardonic voice say, "Good afternoon." "How do you do," said I, recognizing the voice as that of Peleg Diggs and not even turning around to salute him.

"Mr. Hayseed, I wish to introduce you to some friends of mine," continued Diggs, so I had to turn around and I was introduced in turn to the Rev. Jabez Huldigung, a lank, lean, hypocritical, snivelling, psalm singing humbug, whom I despised, and to a trade editor from New York, of idiotically benevolent appearance, whose name is Thomas Much Williams. Mr. Williams edits, I believe, a paper called the "Weakly Whiskers," devoted to himself, the trade and the art of preserving canned vegetables by refrigeration.

I bowed silently, and must have looked disagreeable at being disturbed, for Diggs instantly said, with a hollow laugh: "Oh, plugging up the guv'nor's planting place, Hayseed?"

This jarred on me frightfully, and I said, in a snappish fashion, "Yes," and humped myself again with my spade.

"Well, we won't disturb you at your painful" (here Diggs laughed hollower than ever) "task. I was just showing Brother Williams where my old boy was tucked away, and seeing you I brought him over thinking, perhaps, you might have an item of news."

"Yes, young man," said Mr. Williams, screwing an eye and his mouth skyward at the same time; "No news is better than any news, that's why the 'Weakly Whiskers' never had a libel suit so far. It's first owner, my superior—let me see, it must have been back in the fifties—Bill Jagson was his name, took too many liquor men's ads. and nearly ran it to earth, but I may say that my policy of moderation, coupled with a delicacy in printing only last month's news, has pulled the 'Weakly Whiskers' up to nearly its old standard circulation, 268 per week."

"Why, do you know that only last week I gave my

printer an order of 17 copies above standard (it was a bi-centennial anniversary), and received a congratulatory letter from Elliot F. Stephard the very next day. By the way, that reminds me, Mr. Huldigung, I think that I will adopt the idea of the 'Snail in Distress,' and head every copy of the 'Weakly Whiskers' with a text from Scriptures. Bless the Lord, anyway."

Then Mr. Williams removed his hat reverently and bowed to his toes, and the early birds of spring made for his luxuriant hair and beard as the crow flies for its nest.

"Lovely man!" whispered Diggs in an aside to me. "And only charges 'World' rates—20 cents per half column per two issues. It's delightful to find a man fond of the trade and yet getting nothing from it, isn't it?"

A misty rain was falling and I was loath to linger longer. (How my poor old dad—I mean father—would have opened his eyes at the fine words I so skillfully use—and correctly, too?)

We all shook hands in a limp fashion, and I hurried home, wondering what brought Mr. Williams to Pilltown as the guest of Peleg Diggs. Nor was I enlightened when I read the announcement in the "Pilltown Plunderer" that a distinguished literary man would deliver a lecture at the Pilltown Lyceum (admission free) in a few days, and would be introduced by Preacher Huldigung.

Of course I went to the lecture, taking my mother, who has been sad and dull of late, and I knew she would enjoy any break in the monotonous routine of the life of a widow of a piano man.

Pilltown Lyceum was well filled when we arrived, and on the platform, besides a table and a pitcher of water, stood an upright piano of a dark, forbidding aspect. At 7.30 P. M. (we are early birds up here) out stepped on the platform the Rev. Jabez Huldigung, Mr. Thomas Much Williams and, of course, Peleg Diggs.

I was a bit mystified at this and much more when the preacher arose and said:

"Beloved brethren and sisters, I will have the happiness after prayer of introducing to your attention Professor Williams, the erudite" (he called it "Hairytight"), "editor of the 'Weakly Whiskers,' an organ that appeals for the rich and the poor alike; an organ that in these latter days refuses to print the idle rumors of an idle day, but contents itself with preaching for the good of all, and—well, I must let the professor have his say. Let us pray."

After a short service of praying, in which all joined, Professor Williams arose, bowed to his toes, and said:

"Good people of Pilltown and also of Quimbora—for I presume you are all represented—an editor's life is a difficult, a trying one. Often when I arise in the morning I say to myself as I pull on my elastic gaiters: 'Another morning arrived, dear me, another breakfast to eat.' Then I eat my breakfast, and as I read last week's 'Snail in Distress' I wonder where all the paper comes from. We don't need nearly so much for the 'Weakly Whiskers.' Then I put on my hat—I always wear my hat in the streets—and go out into the great, great world, teeming with humanity, and I wonder where all the people come from. Dear me! Oh, it is an awful problem this filling of the material needs, this constant, busy clip-clip from contemporaries."

"Why, do you know that when my work of editing the 'Weakly Whiskers' is finished I can hardly wiggle my thumb and forefinger, and I use the lightest kind of shears at that. As I was saying, friends, the Rev. Jabez Huldigung, your worthy pastor" (here Professor Williams bowed in the direction of the minister, at the same time gently ducking his head so as to dodge a bat that was flying directly at his beard).

"As I was remarking, your worthy pastor has seen fit to allude to the 'Weakly Whiskers' in terms of admiration. I must say, at the expense of being considered vain, that I agree with him. The 'Weakly Whiskers' is the only journal devoted to the music trades wherein may be found carefully and correctly chronicled accounts of last month's occurrences. In this I have no rivals, though Hymen Silly's 'Nocturnal Bi-Quarterly' is running me a sharp race. Well, I always did like competition. Just to give you an instance of my skill in suppressing disagreeable items I must tell you of a little incident that occurred last week."

"A man came in the office and tried to sell me the rights of an invention that purported to bleach the black keys of a piano white, thus saving wear and tear on the instrument and doing away altogether with patent tuning devices. Now, I'm an authority on bleaching devices, so I told the man to sit down while I finished my editorial on the 'advantages of beet sugar in the treatment of warts.' Of course this impressed the man, as did the old newspapers on the floor. I always keep a lot of old newspapers lying about, for it looks editorial, I think. (I buy them second hand, for I cut my exchange list down.)"

"Well, I bought the man's interest in the invention outright (cash, 75 cents), and I was thus enabled to first publish to the trade the news. Now if that is not enterprise what is? Talk about the young sporting editor; why, he is simply nobody when compared with the judgment of a mature man of years like myself."

"However, I did not intend speaking of myself." Just then my mother was seized with a fit of coughing and I had to go out to get her a glass of water. When I came back I was amazed to hear the tinkling tones of the upright on the stage and soon spied Peleg Diggs playing. He was not a much better pianist than his father, but he knew all the old hymns, and he was playing as I marched up the aisle with the glass of water in my hand the "Bichloride of Gold March."

Everybody laughed and I got red and downright mad, but what could I say? My father occasionally indulged in a drop too much and so do lots of better men.

Peleg Diggs is too mean to drink and I never tasted liquor in my life but once, and then I filled up on apple-jack at a spelling bee and had a frightful headache for a week afterward. No liquor for me.

After he had finished playing the march Peleg struck off into "Simply to my boss I cling," but a lot of Blaine men in the hall hissed loudly, so he reeled off that merry roundelay, "Ta-ra-ra, boom-de-ay." After he had finished, and the last tones of as miserable a piano as I ever heard died away, Professor Williams arose once more and said:

"The influence of the piano as a civilizing factor is almost as great as the washboard. Friends, have you ever stood and watched the foamy suds as they careened about a washboard? I am a natural philosopher, and ah! believe me when I tell you that soap and music play greater rôles than the baker in modern civilization. I only wonder where all the soap comes from, dear me! and what does become of the pins and pianos? This last remark was original with me. I remember well standing in front of the Astor Library, before it was built, and watching a cart go by loaded to the water's edge with a square piano (they had square pianos you know 45 years ago). As it passed from my vision I uttered that ever memorable and now famous remark: 'Where do all the pianos go?'"

"That remark has been paraphrased and repeated a million times, but I alone originated it. Is it not a thrilling phrase? Why, only the other day it was repeated as if original by W. A. R. T. Bathews in his Chicago monthly, and begged, sir, I felt like calling him to task for using it without quoting his authority. But then the 'Weakly Whiskers' is averse to quarrel or faultfinding of all sorts; indeed we praise everyone, and I employ a messenger boy just to hunt up new amiable adjectives for my editorial use. Thus do I subdivide labor and give the worthy employment."

"But I am not convergent enough. Let me read to you a few bits of wisdom compiled by me in odd moments of leisure (usually while I am combing birds' nests out of my beard), which must appeal to you if you are about to purchase a piano." "So, oh," I thought, "this, then, is the game. My friend Peleg Diggs is pursuing the same tactics in inviting trade editors to Pilltown as did his now deceased and sly old fox of a parent. But what piano was it that was being introduced? That's what puzzled me. The upright on the stage wasn't a Smiller. It's tone wasn't bull-like enough. It must be a new stencil." All this I thought while the orator of the evening helped himself to a glass of water and dodged two small bats which had evidently discovered his winning whiskers.

"Friends," said he, "I wish to conclude to-night's agreeable reunion—for I call it a reunion, though I have never met you before in the capacity of a lecturer—and I do like to hear you express your opinions so fearlessly as you did to-night, and I do admire your patience in listening to me talk about so many interesting things besides myself. Friends, just listen to these little nuggets of wisdom:

1. Purchasers intending to purchase a piano should not buy an organ. The two must not be confounded.
2. Don't take music lessons from a piano tuner. He might put the piano out of tune on purpose.
3. Buy your piano direct, not by telegraph. Economy is the father of procrastination.
4. There is no such thing as a stencil piano.
5. Buy of home dealers, for charity begins in the poor-house.
6. This may be superfluous, but I can recommend Brother Peleg Diggs as the man from whom to make a purchase. Amen."

So the cat was out of the bag at last and nobody seemed to be the wiser. I was disgusted, and nudging my mother I rose to go, but the Rev. Huldigung said a prayer and then everybody stood up and sang: "Flea as a bat to his hairy home," so I couldn't go until all was over. What an evening! But my curiosity was at last satisfied about the piano, for as everybody went out they were handed a huge bit of pasteboard which read as follows:

THE PIANO IS A  
KAMPSTOOL.

ONLY FOR SALE ON ANY TERMS AT

PELEG DIGGS, PILLTOWN, N. Y.

"The Kampstool?" said I to my mother. "The Kampstool, what piano is that?" said my mother to me. "A



stencil," said I, as I unhitched the old mare and helped mother into the buggy.

"Surely," said my mother, as we drove into the night and homewards.

What is the "Kampstool" piano, Mr. Editor, and is it a stencil, and did you ever see a "Kampstool?"

Sincerely and apologetically yours,

HARVEY HAYSEED, JR.

P. S.—More later.

P. S. S.—All this is confidential, remember.

[Mr. Hayseed, Jr., seems to be a chip of the old block.—Eds. MUSICAL COURIER.]

### Grant Monument Fund.

**M**R. A. H. FISCHER sends to this office, as treasurer of the committee representing the piano and allied trades for the collecting of funds for the Grant monument, the following list of subscribers up to date:

Estey Piano Company.....	\$50
Alfred Dolge.....	10
J. & C. Fischer.....	150
Henry Haas & Son.....	10
L. F. Hepburn & Co.....	25
Lindeman & Sons Piano Company.....	50
Peck & Sons.....	75
Steinway & Sons (additional to \$500, Nov. 17, 1885).....	250
R. M. Bent.....	25
Geo. W. Herbert.....	25
Krakauer Brothers.....	25
George Bothner.....	25
Decker & Son.....	25
Kranich & Bach.....	50
N. E. Piano Company.....	5
F. G. Smith.....	50
Chas. Schirmer.....	5
Strauch Brothers.....	25
Struyvesant Piano Company.....	50
Wm. E. Wheelock & Co.....	150
Jacob Doll.....	25
Newby & Evans.....	50
Behr Brothers & Co.....	25
Ernest Gabler & Brother.....	50
MUSICAL COURIER Piano Company.....	25
Total.....	\$1,255

### Thanks, and Again, Thanks!

**W**E have always held the Lewiston, Me., "Journal" in the highest esteem, and we are now moved to openly declare our admiration for it, because for the first time in many weary, weary years of labor in the perusal of countless exchanges there comes to us this scintillating gem of truth which will make the lives of the staff of this paper exceeding happy and will lessen the tedium of our contemporaries when they have read it in THE MUSICAL COURIER.

Behold!

An old violin that awaited a customer three years at Allen's second-hand store in Auburn, for which the top price was \$3, has just been sold for 50 cents. Another violin, not as good, which had been in the curiosity shop nearly as long and for which the price was 25 cents, Allen recently swapped for a snare drum, and then sold the drum the next day for \$20. Drums are more salable just now than second-hand fiddles.

But stay! In the short time that it has taken our experienced hands to clip this item and paste it on the page there comes a vague suspicion that maybe the Maine man may be working some sinister scheme—that he will subsequently report that within the calfskins of that drum there will be found a chart that will point out the exact location of the buried treasure of the late Captain Kidd. Or is it possible that within its resonant centre there may be found inscribed the autograph of the gentleman who, as legend hath it, engaged in fistic combat with the deceased William Patterson? Again, is it within the realm of conjecture that the violin that was sold for 25 cents shall turn out to be an Amati Stradivarius made of the wood of Noah's house boat or—but speculation reels with the conception of the possibilities that our contemporary has opened up to newspaper paragraphs by this complete reversal of the time worn, if not time honored, romances of the violin.

—Mrs. R. W. Brower, a music dealer at Streator, Ill., died in Chicago on May 16 of inflammatory rheumatism.

**T**HE Colby Piano Company have just completed some of their new style upright pianos with a metal plate containing 10 per cent. aluminum. By this they have considerably reduced the weight of the plate, while they have secured a greater resistance to the tension of the strings. The pianos already completed show a decided improvement in richness of tone and a prolonged singing quality heretofore unobtainable.

### Needham & Bailey Move.

**A**S an evidence of progress and prosperity the Messrs. Needham & Bailey, piano manufacturers, have removed their factory from their limited quarters, No. 24 Beach street, to the commodious building No. 408 Harrison avenue. These conservative but industrious and very honorable gentlemen have steadily improved the merit and character of their pianos until they are regarded by the trade as very superior in every way. With renewed facilities and a disposition to produce only the best goods they cannot fail ultimately to fill a very first place. They have recently manufactured in improved design a very elegant mahogany upright, which now adorns the parlor of the Copley Square Hotel, and all who have seen it not only pronounce it a beauty, but say that it reflects great credit upon the makers.

### Mahogany.

**M**AHOGANY is again in fashion. Down in Delaware, and for that matter out on Long Island, where people do not change their furniture more than once in three or four generations, solid mahogany is put to base uses, and nobody thinks it out of place. Unconsidered old pieces, damaged beyond the marvelous resuscitative powers of even the New York cobbler of antiques, would fetch a handsome price in this town just for the sake of the raw material they contain. The present rage is not only for antiques, as everything over 75 years old is called by the dealers in such things, but for the durable and beautiful wood of which antiques were usually made. Almost anything may be counterfeited, but it is not easy to reproduce in new wood the rich charm of mahogany that has been seasoned by the hearth fires of three generations and polished with the loving care that is bestowed upon heirlooms. A sideboard top, 2 inches thick, 7 or 8 feet long and 3 feet wide is not easy to obtain now, though such are common enough among the unconsidered articles that are doing duty in obscure kitchens south of Mason and Dixon's line.

There are, however, many curious misapprehensions abroad touching mahogany. One is that the mahogany forests are nearly exhausted; another, that large mahogany logs no longer come to this market; a third, that mahogany is scarce in New York; a fourth, that while there is a rage for antiques there is a small demand for new mahogany. It is true that San Domingo mahogany, which was the earliest used, and is, perhaps, the richest in color and figure, is comparatively scarce in this market, and comes only in small logs, seldom over 12 feet long and 15 inches in diameter. The San Domingo forests have been yielding mahogany ever since Sir Walter Raleigh's ship carpenters admired the wood 300 years ago, but the drain has been considerable for less than 200 years. Even yet, however, there is plenty of large mahogany in the interior of San Domingo, and in time it will be brought to market. Capitalists of New York have several times been interested in schemes to build railways into the interior of the island in order that the untouched forests of mahogany may be reached.

The Mexican and Central American mahogany forests are yielding an enormous amount of the wood, and a great deal comes from Cuba. The Cuban mahogany is nearly equal to that of San Domingo, while much of the Mexican mahogany is finely marked. The Central American mahogany is inferior.

A glimpse of the mahogany docks at the foot of East

Seventh street will convince anyone that large logs are not rare. The Mexican mahogany often comes in logs 3 feet square and 35 feet long. A log 4 feet square is unusual, though within a year a log 6 feet square came into this market. Some of the Mexican logs are 40 feet long, and the Cuban often measure 35 feet.

There is probably more mahogany imported to New York now than ever before, and the wood is put to a greater variety of uses than at any time since its beauty was first discovered to the world. It is true that old mahogany brings enormous prices, and that architects eagerly watch the destruction of old buildings for the sake of purchasing stair rails and mantelpieces of mahogany for new houses. But the gaudy barrooms now so popular demand more new mahogany in a year than was ever consumed in a like period for the dining tables of our grandfathers. The largest logs, when not sawed up into veneer, go to make bar slabs. They have not the beautiful dark brown richness of the earlier sideboards, but they will acquire a good deal of it in time if the prohibitionists don't succeed in splitting up bars for firewood.

Mahogany of the first grain and marking is sawed up into veneer at half a dozen saw mills in this town. Mahogany sawing is a very pretty business, and a mahogany sawyer is a well paid man of great skill and long experience. He must know whether a log is suitable for veneer or slabs; must be able to guess whether its heart runs straight or "dips;" must see far enough into a log to decide whether it shall be cut transversely before being sawed lengthwise and whether it shall be quartered as oak is quartered or sawed straight through with the grain from end to end. It has been found that mahogany should not be sawed thinner than 26 to the inch, though occasionally it is sawed 30 to the inch. The process of sawing 26 to the inch is as nice a one as can well be imagined. It is a species of surgery that requires a keen instrument, an experienced hand and an intelligent mind. A log worth \$125 in bulk may be sawed so that it shall sell for five times that sum or so that it shall be worth not more than \$50.

Mahogany varies in price according to a great variety of things. Some fetches so little as 10 cents per square foot, while some is as high as 50 cents per square foot. Little of the wood brings more than this, though now and then unusually fine mahogany sells at 70 cents per square foot. A cargo of 300,000 square feet in squared logs may be worth \$50,000. The best walnut, now unpopular, fetches more than any but the finest mahogany.

A peculiarly fine effect in mahogany is obtained by sawing crotches. A piece is sawed just above and just below a point where two limbs shoot out on opposite sides. When such a piece is properly cut up into veneer, the crotches show in beautiful plume-like markings through the middle of each sheet.—New York "Sun."

—Mr. Ben. Starr, of Richmond, Ind., is on his way to Texas on a business trip.

—Mr. Almond Wood has opened a piano store on a small scale at Lyndham, Ont.

—M. Steinert & Sons Company, of Boston, have opened a branch house at Concord, N. H.

—E. R. Peacock, the dealer in Story & Clark organs at Mt. Chapel, Ind., has removed to 15 Canal street.

—On June 1 Geo. F. Nichols opened a music store in Keene, N. H. He carries pianos, organs and sewing machines.

—A line of musical instruments, sheet music and small goods will hereafter be sold by Mr. H. E. Marshall at Belfast, Me.

—James Mayor, a piano tuner from Kansas City, was one of the numerous victims of the tornado disaster in Wellington, Kan.

—Over 700 people attended the opening of J. H. Warner's store in the Lawrence Block at Marlboro, Mass., says the "Times" of that place.

—S. S. Stewart's "Banjo and Guitar Journal," No. 70, has just been received at this office. It contains some excellent music for these instruments.

**W**ANTED—A reliable large German manufacturing concern of musical instruments about to establish an American agency needs the services of first-class Western salesman. Knowledge of German language desired. Address "X. A. X.," care THE MUSICAL COURIER.

**W**ANTED—A young German with experience and good references wishes a position as salesman in a music store either in this city or in the country. His knowledge of the English language is, however, somewhat limited. Address "K. B.," care of THE MUSICAL COURIER.

**MAX COTTSCALK & CO.,** Successors to **WHELE & CO.,**

BERLIN S. GERMANY). PRINZENSTR. 31.



FACTORY OF

BLACK PIANO ORNAMENTS.



ILLUSTRATED CATALOGUE FREE ON APPLICATION.



**Aloys Brambach.**

From the Dolgeville "Herald."

THE name "Brambach" is an old and honored one in the piano manufacturing industry.

In this country it has two representatives, Stephan Brambach, the distinguished superintendent of one of the largest piano factories in New York, a man who is regarded as one of the most skilled and expert piano makers in the country, and Aloys Brambach, his brother, who is now most successfully engaged in manufacturing pianos on his own account in New York and who will remove his entire plant to Dolgeville as soon as the new factory, now being put up for him here, is ready for occupancy.

The Brambachs come from Bonn-on-the-Rhine, where their father has had for many years a distinguished reputation as a piano maker.

When quite a young man he apprenticed his son Aloys, the one who is soon to become a resident of Dolgeville, to the celebrated church organ builder Bertran. After two years young Aloys returned to his father's business, with which he remained till he had thoroughly mastered every branch of piano manufacture.

Then he determined to travel and so went to Scotland and later to England. He was with Swan & Pentland in Glasgow and with the Groenings at Middlesboro on Tees, both leading firms. He was the chief practical man of both concerns, conducted their repairing business, which was very large, and also acted as chief salesman.

At the expiration of two years he came to New York and was immediately engaged by the Arion Piano Company to make their small model piano. Later he traveled for the company all over the country and finally reached San Francisco, whence he sailed for Australia with a large consignment of these American pianos. In Australia he opened a very successful piano business for the New York house of Simpson & Co., which had meanwhile succeeded the Arion Piano Company.

Some time after Mr. Aloys Brambach entered into an engagement with W. H. Pauling & Co., the largest firm selling pianos and musical instruments in Australia. This house keeps as many as 700 pianos in stock at one time, which is as much as any firm in the United States carries.

With the Pauling firm Mr. Brambach acted as salesman and head of the manufacturing department.

During this period he also took an engagement with Pleyel, Wolff & Co., the celebrated piano makers of Paris, who were pushing their instruments in the antipodes with great vigor. For them he traveled all over Australia, New Zealand and the East Indies with Henry Ketten, the great artist.

He then returned to Europe, visited his parents and got married.

He, however, did not remain long in Germany, for he had become so attached to Australia that he returned to that country, and in Sydney opened warerooms on King street, where he sold pianos and organs on his own account. He had all the leading makes of German pianos and two leading makes of American organs. He became very successful and amassed quite a large sum of money. Unfortunately his children could not stand the climate, and so he sold out his business, returned to Europe and later came back to New York, where he started in business for himself as a manufacturer of pianos.

**WHY MR. BRAMBACH SELECTED DOLGEVILLE.**

In the course of an interview Mr. Brambach said:

"For some time past I have intended to move my factory and plant into the country. Several places on the main road of the Central were offered us on the most favorable terms, but after looking them over carefully we determined upon Dolgeville.

"The location is excellent, and I think as soon as the railroad is running our example will be followed by many other manufacturers.

"We have made up our mind to make this thing a big thing.

"We have started out to make 3,000 pianos a year and if we do not we shall be disappointed.

"We expect to make 1,200 the first year and to employ 150 men. Before the first year is over we hope to have 250 men at work.

"Our idea is to make a very big concern. We have all the capital that is needed.

"We are now making about 800 instruments a year. Only to-day we received orders from Australia. They are delighted out there with some sample instruments we sent them.

"When I wrote to our correspondents in Melbourne,

Messrs. Wiedemann & Co., that we intended to move to Dolgeville I was surprised that they knew the place already and that Mr. Dolge's name was quite a household word among the leading business men of Melbourne.

"The stencil on our pianos will be simply 'Brambach,' though the business will be run as heretofore in my name, A. Brambach.

"We shall exhibit at the Chicago exhibition and show the world what fine instruments can be made in Dolgeville."

Mr. Aloys Brambach is a man of education. He has an agreeable and manly address, is a splendid business man, has made his mark already and is much respected for his sterling integrity.

His wife is not only a very handsome and charming woman but a skilled musician.

Both will form a very welcome addition to our Dolgeville society and we have no doubt will, as indeed they should, be warmly welcomed.

—C. R. Stevens, of Marietta, Ohio, has started a branch establishment at Beverly under the management of Mr. J. C. Griggs.

—Mr. Henry A. Curtis, who sells the "Euterpe" piano at Red Bank, N. J., has been quite ill, but the Manassas "Democrat" asserts that he will be better soon.

—C. L. Schuster & Co., of Holyoke, Mass., have found it necessary to move into larger quarters at No. 302 High street. They handle the Lindeman and Wheelock pianos.

—Jack Haynes returned on Saturday from a nine days' trip West, including Chicago, Richmond, Ind.; Pittsburgh, and other points West. Mr. Haynes took a look over the ground and believes that the condition of trade is encouraging, with no reasons for letting up at all.

—Martha Brooks is about to open a new music store in the old post office building at Walden, N. Y.

A. L. Hood is manufacturing a violin which contains 64 pieces of old wood of various kinds, each piece of which is associated in some manner with the early portion of his life.—Marlboro, Mass., "Times."

If Mr. Hood numbers among these 64 pieces a portion of the shingle with which Mr. Hood, Sr., endeavored to eliminate his musical tendencies it is possible that the instrument may turn out a base viol.

—The employees of James M. Starr & Co., the Richmond, Ind., piano manufacturers, on Wednesday last, on the occasion of his 50th birthday, presented to Mr. Ben. Starr a handsome jeweled watch charm in the shape of a star. Mr. Starr was completely surprised, as he had forgotten all about his birth or the day of it.

—E. C. Albertson, of Bridgeton, N. J., was robbed one day last week of \$24, all the money his safe contained. Mrs. Albertson says that she distinctly heard the dog bark at the time the thieves were operating, but as the dog was given to the habit no particular attention was paid to him. We would suggest to Mr. Albertson that he purchase a different kind of a dog.

# "CROWN" PIANOS AND ORGANS.

MADE BY AND SOLD TO THE TRADE ONLY BY

## GEORGE P. BENT, CHICAGO, ILL., U. S. A.

### 323 to 333 South Canal Street.

CATALOGUES FREE.

Dealers Wanted in Unoccupied Territory.

## ABRAHAM LINCOLN

ONCE SAID: "You can fool all the people some of the time and some of the people all the time, but you cannot fool all the people all of the time."

This is the reason why so many dealers, after trying to sell inferior goods, have concluded to buy the old and reliable

## HALLETT & CUMSTON PIANO,

WHICH WAS FIRST MADE IN 1833.

WAREROOMS:

200 TREMONT STREET, BOSTON.

Catalogue and Price List on Application.



THE STRANDS AS THEY BREAK.

SECTIONAL VIEW.

VIEW OF WIRE, REGULAR FORM.

A SWEET, SONOROUS TONE OF  
WONDERFUL POWER ENTIRELY  
WITHOUT METALLIC QUALITY  
PRODUCED BY THIS WIRE.

## SUBERS' COMPOUND PIANO WIRE.

### LAWRENCE A. SUBERS, Inventor,

### Hotel Kensington, Fifth Ave. and Fifteenth St., New York.



## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
326 WABASH AVENUE,  
CHICAGO, May 25, 1922.

A LETTER has been issued from the Mason & Hamlin Company in which they announce that the wholesale trade, which was formerly carried on from the Chicago branch, will in the future be taken charge of by the home house in Boston, and that Mr. J. O. Nelson will from August 1 have charge of the retail business in and for this section of the country.

The Mason & Hamlin Company give good reasons for their move, the main one being an advantage in the price of their goods, which the dealer is to have the benefit of, and this reason alone should increase their business in the West. Mr. J. O. Nelson, who will take charge of the retail department in this city, has been for many years the most successful salesman the company have had, and he will no doubt do as well in the future as in the past. Whether he will retain the present location of the warerooms or remove to a location farther south on Wabash avenue is a matter to be decided upon in the future; the chances are that Mr. Nelson will move farther south. Mr. A. M. Farbeaux, who has been in charge of the branch here, will go back to his old position with the home house.

Mr. Adam Schaaf has finished and sold the first piano made in his own factory on May street and will now turn them out as fast as possible to supply his own needs. I spoke some time ago about the negotiations which were in progress concerning a fine plat of ground on Monroe street at the corner of Centre avenue. This plat is finely located in a residence portion of the city, but Mr. Schaaf has succeeded in securing it and will soon begin the erection of a fine factory building thereon. The ground is 193x64 feet in area and not far from his warerooms on West Madison street. Mr. Schaaf is still a very young man and with his ample means we may expect him to eventually enter into the wholesale trade. Still one more piano factory for Chicago.

Messrs. C. B. Clemons & Co. since beginning the manufacture of pianos have steadily turned out three per week, and have at the present time not one piano of their own manufacture left unsold. A new style case is now in work which reflects the greatest credit on Mr. C. B. Clemons, who has virtually been his own designer. Those under way now are of natural colored mahogany. Messrs. Clemons & Co. have steadily adhered to their first idea of making their piano as nearly first class as they can possibly and, while they have succeeded admirably so far, are constantly improving the instrument in every way, and Mr. Clemons avows that he will not rest contented until he accomplishes his purpose fully.

I see that a Saturday music trade journal published in New York has taken the trouble of mentioning the name of W. C. Jordan as honoring New York city with a visit, and in a separate notice says he is working in the interest of the large Chicago store called "The Fair" and has bought for this store a large number of Swick pianos. This is probably one of Mr. Jordan's fairy stories with which he has succeeded in victimizing the gulleible editor. Those who know Mr. Jordan best would be very slow in taking a large amount of stock in any representation he might make, and it will probably be doing not a few people a real service to put them on their guard against any exaggerated tales emanating from the gentleman in question, who by the way is an exceedingly charming entertainer for about a one minute interview, though even that interview might be chosen at a very much more opportune time than after his victim had retired and was comfortably asleep for the night.

"The Fair," by the way, has been threatening off and on now for many years to put a line of pianos on the market in addition to their lines of almost everything else, but so far they have never done so, and I do not believe any reputable maker would dare to supply them, as they have avowed their determination to cut the prices of any instruments they may be able to get, though at the same time saying that they would only sell for cash. Swick might of course sell to the above named concern, but I think they have not bought any Swick pianos yet. If there is any merit in a precedent "The Fair" would never succeed in the undertaking because "The Town Market," another very large establishment on the West Side, which furnishes a house complete from kitchen to parlor, gave up the piano business after trying in vain for many years to make it a paying department. Other similar houses have tried and only succeeded in satisfying themselves of their folly in trying. The truth is that these people are deceived into going into the business by an apparent profit, which, taking into consideration the large expenses attendant, does not exist, and the houses in question will after all labor under an additional disadvantage, which even the household goods houses did not, in refusing to sell on any terms but cash. The houses that have made the most money in this city in the business have done the easiest instalment business.

That beautiful example of the printer's art, the "En-

graver and Printer," published in Boston, in its April number pays a fine tribute to the enterprise and taste exhibited by the Manufacturers Piano Company, of this city, relating to the general character and "get up" of their fine new catalogue just issued, and in addition to the eulogistic remarks republishes one of the illustrations.

Now that Mason & Hamlin have made an agency of their Chicago house, will young Chickering, who has made so good a record in the house for the last year, remain with Mr. Nelson or accept another position with a Chicago house or go back East? He would be a good man for any house to secure.

According to Mr. W. C. Jordan's own published cards there must be at least two separate concerns, Will C. Jordan Company and W. C. Jordan Company; each has its own side of the card and while the Will C. Jordan Company announces an utterly incomprehensible, chaotic mixture of businesses the W. C. Jordan Company contents itself with simply being (to quote its own face), "manufacturers, investments, brokerage," whatever that may indicate. There must also be some five irrepressible Jordans connected with these two extensive concerns. There are W. C. Jordan, Willis Jordan, Jas. R. Jordan, Will C. Jordan and Jim Jordan, and if anyone after studying the literature of these Jordans doesn't conclude that Jordan is a hard road to travel, I'll proceed to enlighten anyone interested still further.

The Thompson Music Company are moving into a new store at 367 Wabash avenue; this is almost directly opposite to the store of Thomas Floyd-Jones, who is kicking because he says he has lost the distinction of being the most southerly store on the avenue. He says the Thompson Company are 3 feet farther south.

The first Conover pianos to be turned out from the Chicago factory will be brought to the warerooms of the Chicago Cottage Organ Company the coming week. There need be no apprehension that these new Conover pianos will not be fully up to the high standard they have always attained, as I have a positive assurance from the gentleman at the head of the company that, if possible, they mean to surpass all former efforts to increase the merits of the instruments in question.

Messrs. Tryber & Sweetland acknowledge that their business has been affected by the floods and severe storms through the West, but everybody knows that this house are making fine goods and are thoroughly conscientious in the conduct of their business in every way. They can, therefore, depend upon the slackness in their trade to be only temporary.

A new Weber parlor grand now in the warerooms of the Manufacturers Piano Company in this city is a charming example of what can be done by an artist in the way of unique and beautiful case work. The wood used is a fine mahogany, the legs and lyre are of solid mahogany of beautiful and original design, the whole case is elegantly decorated with solid carvings, and while I confess my inability to an analytical criticism of it as an artistic piece of work, I must say it is one of the very handsomest pianos ever shown in Chicago.

Mr. Joseph Bohmann, the musical instrument maker of this city, offers a reward for the discovery of the whereabouts of about \$900 worth of samples which were intrusted to the care of Mr. Paul Pfedner, or some information relating to the present location of Mr. Pfedner. Mr. Bohmann thinks he has reason to believe that there is something crooked in Mr. Pfedner's actions, as he has not heard from him now in about five weeks. Mr. Joseph Bohmann's address is 306 State street, Chicago, Ill.

The Schaff Brothers Company are entirely to rights in their new and elegant factory on North Union street, near Milwaukee avenue.

The Schaff piano is making great headway under the intelligent management of Mr. Geo. T. Link, but in addition to the management it must be acknowledged that the piano itself is worthy of the reputation it is obtaining in the trade. Mr. Link began the business with a very limited capital, and has several times been offered unlimited capital, but prefers to hold the reins in his own hands, and has already bought out some other interests in the concern at an advance of 50 per cent. above original cost. It must be conceded that this is an excellent showing.

Mr. J. O. Tyler, now with the Ludden & Bates concern, of Savannah, Ga., has been engaged by the Story & Clark Organ Company to fill the position so many years occupied by Mr. Phil. Starck. Mr. Tyler is said to be one of the brightest young men in the trade, and Messrs. Story & Clark being one of the youngest and most enterprising houses both parties are to be congratulated.

There is a tendency on the part of the public to associate the Story & Clark Organ Company with the new piano manufacturing concern, Messrs. Starck & Strack. Of course that would be a very natural thing to do, Messrs. Starck & Strack having been so many years with Messrs. Story & Clark. Neither directly nor indirectly is there any connection between the two houses, except a friendly feeling.

Mr. I. N. Rice goes to Oregon, Ill., to-morrow, and his brother follows immediately, to take charge of the new Schaeffer piano factory, which is now in full running order.

They expect to be shipping pianos from there shortly, case makers and varnishers having been at work for quite a time.

Mr. and Mrs. John A. Bryant have just returned from a trip to the Hot Springs.

The early closing movement, which was to have gone into effect to-day, has from some cause been delayed. I think one house refused to close until about the second or third Saturday in June. Those who signed this agreement to close did so with the tacit understanding that all would agree to it.

Kayne & Hanson, music dealers, purchased from a foreigner a violin which proves to be of great value. Both were ignorant of its value at the time and it changed hands for a small sum. The first offer of \$100 opened the eyes of the present owners and close inspection of the violin revealed inside the date 1731, which was the year of its manufacture. Investigation shows that only six were turned out that year, two of which have been burned, two are in the hands of large music firms and two are missing, one of which has turned up here. A representative of a Minneapolis music house has just offered \$3,000 for the violin. It is claimed that Lyon & Healy, of Chicago, paid \$10,000 for one just like it.

This extract from some newspaper is, so far as Lyon & Healy are concerned, a "fake," and has had the effect of inducing 100 people who have a bogus "Strad" with a bogus label of 1731 in it writing to Lyon & Healy offering to sell such an instrument. One gentleman who brought in an instrument with a similar label was somewhat surprised when told that the violin offered for their inspection was worth about \$3.

In town this week were: Mr. Henry Behr, of New York; Mr. Harry Raymore, of Erie, Pa.; Mr. Hampton L. Story, of San Diego, Cal.; Mr. P. J. Gildemeester, of New York; Mr. C. W. Marvin, of Detroit, Mich.; Mr. Theo Pfafflin, of New York; Maj. E. C. Kohn, Des Moines, Ia.; Mr. C. A. O. Houghton, New York; Mr. Sam Hamilton, Pittsburgh, Pa.; Mr. Jack Haynes, New York; Mr. W. F. Frederick, Uniontown, Pa.; Mr. W. B. Tremaine, New York.

## Obituary.

Orwell H. Needham, M. D.

ORWELL HARRISON NEEDHAM, M. D. was born June 21, 1821, at Sardinia, N. Y. He studied medicine at Buffalo, N. Y., and Chicago, Ill., and was graduated at Castleton, (Vt.) Medical College. He served as house physician of Buffalo or Erie County Almshouse, under Dr. Austin Flint, in whose family he became an honored friend.

Dr. Needham came to New York city in 1850, where he practiced and managed several drug stores. But, like his elder brother Elias, Parkman Needham, of organ fame, he was of an inventive and mechanical turn. As an inventor he achieved an early success in the conception of the bellows breast pump. The instrument he devised was a great and novel advance in that line on any previous attempt, and made his name familiar in the drug business. The supply and development of the breast pump and of various other devices in the druggist's sundry line occupied his attention for many years and ultimately led to ventures in other kinds of business.

In later life he became much interested in the plans of his brother Elias in the development of musical instruments. When E. P. Needham was at work embodying his idea of perforated paper automatic instruments Orwell's ingenuity frequently served him with auxiliary devices, and patents in this line were in several instances taken by the younger brother. One of his latest efforts was a grand conception of an orchestration to combine the organ, piano, violin and other instruments; and upon this he worked till failing health compelled him to abandon it, with the satisfaction of some very successful, though incomplete, experiments. The doctor lost his wife and two children years ago, and leaves no immediate family; but his genial manners and conversational graces had endeared him to a large circle of acquaintances. He resided with his brother's family, at whose house his death occurred Sunday evening, May 22, 1892, after a long and patiently borne illness. The funeral services took place last Wednesday.

—J. Burns Brown, Eastern representative for the A. B. Chase Company, departed Monday night for Baltimore to attend the opening of Otto Sutor's new piano warerooms.

—A letter received from J. W. Cour'er, dated at Liverpool, announces a safe termination of what was not a particularly pleasant trip, owing to an aggravating case of seasickness which lasted some five days.

—Manis Hyams, an instalment watch man, with an office in the Domestic Building, New York, proposes to add pianos to his general brokerage business.

—Notice has been given by James Pearce, dealer in musical instruments, of Yonkers, N. Y., of the transfer of his business to Ella G. Pearce.

—C. L. Schuster & Co., piano dealers, of Haverhill, Mass., formerly located at 305 High street, have removed to 305 High street, owing to the rapid increase in their business, the former quarters being too small.

—The wife of W. K. Hoffman, a piano dealer of Millersburg, Ohio, was very seriously injured May 20 by being thrown from a carriage, and received among other injuries a broken arm.

—Owing to the efforts of Mr. H. B. Odenkirk, of the musical instrument firm of Odenkirk & McClaren, of Woonster, Ohio, Mr. E. Wilson, formerly owner of a Boston piano factory, has been visiting there with a view of locating.

WANTED—Capable, intelligent, experienced correspondent, wanted by a large piano and organ house in the Northwest. Answer M. P., care of this paper.



# HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

**NOMINATION** Will be soon at hand. Have you thought of it? Where to get your supply of Drums? Not much time for thinking. We make the best there is at the proper prices and are ready to serve you. Let us convince you how well we know our business. We lead in this line.

## EXCELSIOR DRUM WORKS,

A. G. SOISTMANN, 923 LOCUST STREET, PHILADELPHIA, PA.  
MANAGER. NEW CATALOGUE IS READY.

## The Missenharter

AMERICAN EXCELSIOR SOLO AND MILITARY BAND INSTRUMENTS.



MANUFACTURED  
BY  
Harry Coleman,

FACTORY:  
204, 206, 208 E. 25th St.  
New York City.

ALSO ONLY PUBLISHER OF THE COMPLETE SERIES OF LANGEY TUTORS FOR EVERY ORCHESTRAL OR BAND INSTRUMENT IN COMMON USE. These valuable works have been recently revised and enlarged by the author, and although the books have been increased one-fourth in size and more than doubled in value the price remains the same—

ONE DOLLAR.

Address all Correspondence to HARRY COLEMAN, 228 North Ninth St., Philadelphia, Pa.

CAUTION.—Every Tutor written by Otto Langey in this country, and every one he has revised and written an Appendix for, will contain his portrait on the title page as a guaranty of genuineness.



## AUGUST POLLMANN,

Importer and  
Manufacturer of Musical Instruments  
Of Every Kind.

Brass Band Instruments, String Band Instruments, Accordions, Harmonicas, Strings, &c. The Celebrated Pollmann Banjos, Guitars, Mandolins and Violins. The elegant new patented Mandolin Banjo, as per cut. The most beautiful finish, sweetest tone and easiest string instrument to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.

## DIAMOND HARD OIL POLISH.

Registered. First Premium Connecticut State Fair, 1890 and 1891.

For Polishing Pianos, Organs, Mantels and Furniture of All Kinds.

Wonderful. Works like magic. Anyone can use it. Does no damage.

Leaves a perfect, brilliant finish. Try a bottle. Nothing like it.

Warranted not to gum or hold the dust. Manufactured by

HARTFORD DIAMOND POLISH CO., 155 Main St., HARTFORD, CONN.

N. B.—Apply at once for agency. Territory being rapidly taken.

## THE CORNETT Piano Co.,

MANUFACTURERS OF

UPRIGHT PIANOS,

525, 527, 529, 531 W. 24th STREET, NEW YORK.

## KRAKAUER BROS. PIANOS.

Factory and Warerooms: 159 and 161 E. 126th Street, NEW YORK.

## The Prescott

HIGH  
GRADE.



## UPRIGHT PIANOS

NEW  
SCALE.

Excel in Tone, Touch, Design, Workmanship and Durability.

FOR CATALOGUES AND TERRITORY ADDRESS

THE PRESCOTT PIANO CO.,

ESTABLISHED  
—1836—

CONCORD, N. H.

# WEHLE

LURCH PIANO CO.,

Fourth Ave., cor. Twenty-fifth St., New York.

We have a large stock of Square Pianos of all prominent makers, in first class condition, on hand for the trade at low figures. Also a large stock of Carved Legs ready for use. Should you require anything of this kind it will pay you to call.

## SUMMIT MFG. CO.,

MANUFACTURERS OF

## PIANO COVERS

In Plush, Felt, Fleece, Gossamer and Rubber.

PIANO STOOLS.

SILK AND PLUSH SCARFS.

Lambrequins. Curtains. Portieres.

13 EAST 17th STREET,

Ret. Broadway and Fifth Ave., NEW YORK.

HUGO KRAEMER, Proprietor.

## A. NILSON & CO.,

No. 29 Tenth Avenue,

NEW YORK.

The Finest Grade Medium Priced

## PIANO

Now in the market.

DEALERS WILL DO WELL TO INVESTIGATE.

## KNABE

Grand, Square and Upright

## PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

## UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

## WM. KNABE & CO.

WAREHOUSES:

148 Fifth Ave., near 20th St.,

NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.

## JAMES BELLAK.

1129 Chestnut Street

PHILADELPHIA, PA.

## BOOSEY & CO.'S

Brass Instruments,

WITH

Patent Compensating Pistons,

ARE THE ONLY

PERFECT BRASS VALVE INSTRUMENTS

IN THE WORLD.

W. A. POND & CO., Agents,

25 Union Square, New York.

Catalogue on Application.



MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.



### About Philadelphia.

**A** REPRESENTATIVE of THE MUSICAL COURIER had occasion one day this last week to visit Philadelphia. It was not the first time by a long way, but this special occasion was noticeable for an apathy in connection with the business on Piano Row that was simply appalling, and no one seemed to know the cause.

Business was fairly good in other lines, judging from the activity of pedestrians on Chestnut, Market and other streets, but they stuck to the shady side of the street, and unfortunately for the piano men, with but few exceptions, they are all where they get the full force of the sun, especially in the afternoon, and that may possibly account for the deserted condition of their side of the way, for on this day the sun was just boiling down, and it was a matter of good judgment on the part of the Philadelphian to remain in the shade and keep cool and wait for a more favorable time for looking at pianos.

One dealer grimly remarked that he had sold a second-hand cabinet organ; anyway, this was 3 P. M. Later returns may have swelled his sales and changed the record, but the chances are he didn't sell another instrument, and his experience, slightly modified, will answer for all.

In some directions the piano men of Philadelphia are pushing ahead and making themselves known. They are generally good advertisers, and originate schemes calling attention to their wares which are clever.

Not long since a cake walk was held in which one of the piano manufacturers took interest enough to donate a piano as first prize.

The value and beauty of the instrument created quite a sensation, and as an advertising scheme resulted in some benefit for that make of pianos.

The senior member of a prominent piano house on the row was standing outside the store admiring the show window, when his pocketbook, containing \$145, slipped from his inside vest pocket to the sidewalk.

The loss was not noticed and after a few minutes he passed into the store. As it so happened one of the employees connected with his establishment came out about that time, and glancing down discovered the book and quietly transferred it from the sidewalk to his pocket and rushed back into the store to examine his find. The amount of money paralyzed him, and, what was so singular in connection with the affair, not a card or scrap of paper containing a name or in any manner furnishing a clue to the owner was visible. The money was counted in the presence of a reliable witness, and that with the pocketbook sealed in an envelope and put in the safe and an advertisement for owner placed in one of the leading daily papers. Owners of lost pocketbooks came in by the score, but not the right one.

The matter went along several days and the finder was thinking how much better it was to be born lucky than handsome, when, in talking with his employer, he happened to remark that it was singular no one had called who was entitled to the pocketbook he had found.

"Did you find a pocketbook?" said the gentleman.

"Yes, a valuable one."

"Contain money?"

"Yes."

"One hundred and forty-five dollars?"

"Yes."

"Well, I guess that's mine, young man," and then he described the pocketbook and how he thought he had lost it, but was feeling a little mortified over his carelessness and made up his mind to say nothing.

The recovery was a matter of mutual satisfaction to both employer and employee.

Last Friday, the 20th, one of the hustlers connected with Piano Row wanted to examine some advertising spaces on fences and bill boards valued at \$5,000 which were located between Philadelphia and New York, and in order to do so took a good team and landau and started out to drive the distance.

The first stop was at Trenton, and it will be remembered that on this particular Friday it rained at a tremendous rate all day long.

There is a peculiar clay soil about Trenton, which when wet becomes of about the consistency and looks like red paint, and when our hustler had plowed through rain and mud in measuring a few fences what "sand" he had when starting on his ride was pretty thoroughly washed out, and in its place was an artistic covering of Jersey clay.

He stuck to his purpose, however, in spite of the very disagreeable weather, which continued to the end of the journey. At New Brunswick a relay of horses had been telegraphed for, and the travelers brought up in Jersey City on Saturday 7 P. M., weary, wet and mighty glad it was over.

This advertising on barns, fences and spaces of like nature is a business arrangement of more magnitude than would be at first supposed.

There is a commercial value on all these spaces within sight of railroads, and leases for terms of years are as eagerly sought after by the advertiser as they are willingly given by the owner of the property, and the income to the latter amounts to a rental which is in many cases, where



**I**F you have carefully studied the two cuts of Strich & Zeidler uprights that have been published in previous issues you will be additionally interested in looking at this one. If you have not you should refer to your file or else write to them for a catalogue.

the space is large, a very substantial addition to the yearly income. And, furthermore, it keeps the buildings well painted, which is worth something—not always, perhaps, painted in that modest, refined style so pleasing to the eye, but businesslike, as it were, although there must be an air of monotony to the good people of the place in gazing continually on some specially fine grades of liver pills, &c.

### Covers for Summer Storage.

NEW YORK, May 1, 1892.

**W**E beg to call your attention to our fitted upright and grand covers, made of the very best solarized and vulcanized rubber. These covers envelop the instrument entirely, front, back and sides, and are an absolute protection against dampness, moths, &c.; they preserve the instrument and are the model storage cover.

These covers are also very desirable for the sea shore, for yachts, for steamers, &c., as we make them with buttons in front like a coat, and if the instrument is to be used all that is necessary is to unbutton the front and throw the sides back like a curtain. The cover stays on the instrument without removing. We make these covers for all the first-class piano houses like Messrs. Chickering, Steinway, Weber, &c., and have supplied a great many club houses and hotels with them.

Our Mr. Hugo Kraemer gives personal supervision to this department, and with our excellent facilities we guarantee a perfect fit and promptest delivery. Orders by mail attended to at once and patterns taken at residence or out of town, if so desired. We hope to be favored with a call or will send samples and price by one of our salesmen.

Yours respectfully,

SUMMIT MANUFACTURING COMPANY,  
13 East Seventeenth street, New York.

HUGO KRAEMER, Proprietor.

### Suing Bollman.

**Professor Robyn to Sue Bollman Brothers for Royalties on "You."**

**A** SUIT will be filed in the Circuit Court of this city to-day that will claim the attention of the American musical world. The litigation involves what is pronounced by musical journals to be the most popular American ballad, Prof. Alfred G. Robyn, the well-known composer of this city, has instructed his attorney, M. B. Jonas, to commence legal proceedings against Bollman Brothers, the music dealers, at once. In the first suit damages of \$25,000 will be asked, but the litigation will not end there. It is charged that royalties for that amount are due on Professor Robyn's celebrated song, "You." After the damage suit has been filed the composer will take legal measures for the recovery of the electrotyped plates from which thousands of copies of the ballad have been struck off.

Professor Robyn stated to a "Globe-Democrat" reporter yesterday that it was a civil action based on alleged breach of contract. For a year he had repeatedly asked Bollman Brothers to make a return of the number of copies of "You" issued, and this they had persistently refused to do. One member of the firm, who claimed that they kept no record of the issue or sales, gave him an estimate which was greatly at variance with that of a clerk, and Professor Robyn says both were ridiculously incorrect. He took occasion last year, in an extended trip among some of the

great musical centres of the world, to get data about the ballad, and his information, he said, justified him in claiming that 350,000 copies had been circulated. He had a written contract, he claims, granting him a royalty of 20 per cent. or 7 cents on each copy of the song. He was also to receive 15 cents royalty on each transcription for use of the piano. The prices of the music are 35 cents and 75 cents respectively. He stated that since 1884, when it was published, he had only received \$92 from the firm, and that one of the Messrs. Bollman maintained that there was no written agreement until the contract was produced.—St. Louis "Globe-Democrat."

### Wanted.

**O**NE of the large German (Markneukirchen) musical instrument manufacturing firms, which is about to establish a branch house in the United States, requires the service of a thorough, reliable and experienced traveling man who understands the musical merchandise jobbing trade of this country. Applicants with references can address G. M., care of THE MUSICAL COURIER, 19 Union square, New York.

### Going for Jackson.

**P**IANOS sometimes make music for the courts. At any rate that has been the case with one sold by G. W. Jackson to James M. Richardson about two years ago.

The purchaser paid \$150 on the instrument and after having it a year or more rented it for \$4 a month and had it moved from his home. Mr. Jackson failed to find out from Richardson what had become of the piano and after having consulted with counsel relative to the matter he had Richardson arrested for grand larceny. This case was very soon dropped, but not until Richardson had been five hours in jail awaiting the approving of his bond.

This imprisonment produced music in his soul, but it was all set to the jingling notes of retribution.

He instituted a suit against Jackson for \$1,500 damages for malicious prosecution.

It was the trial of this case which occupied the time of Judge Hunt and a jury all of yesterday.

The testimony in behalf of the plaintiff was to the effect that Jackson had no ground to prefer the charge of grand larceny against him. The defense offered the evidence of several witnesses, including County Attorney Nolan, showing that Jackson had exercised reasonable caution in bringing the criminal action against Richardson and believed that he was justified in bringing it.

Merry war both in the evidence and the arguments waged around the word "malicious."

As to whether or not the word belongs to the prosecution instituted by Jackson against Richardson will be determined by the jury to-morrow. The evidence was all in and the arguments completed yesterday, but Judge Hunt deferred instructing the jury until Monday.—Helena (Mon.) "Journal."

—Musical dealers who are enthusiastic on the question of baseball will be interested to learn that Samuel Austin, of the New England Piano Company, Roxbury, Mass., who pitched for the Southbridge and New England Piano Company's nines, is negotiating for an engagement with a professional team.

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—A new piano manufacturing concern is soon to locate at No. 61 John street. Lockwood, Evans & Co. is the name of the company, which is an outgrowth of the Knecht & Lockwood who for the past few years have been conducting a similar line of business in the small white factory adjacent to the Yost Writing Machine Company in the West End. Mr. Evans is a Western man who has recently become a member of the concern. He is understood to have advanced capital for the extension of the business. It is also proposed to organize a joint stock company at an early date.—Bridgeport "Farmer."



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"Well, we don't," joined in another; "we haven't a consignment account on our books."

"Now look here," rejoined the first speaker, "what is the use of such nonsensical talk? We're just among ourselves here, and we're not trying to sell each other pianos. Stop such foolishness and talk sense. Why, what about your deal with Blank at Blankville, and John Doe at —"

"Hold on, hold on," interrupted the other; "those are special arrangements, and —"

"What's the difference?" broke in number one, and everyone laughed, and afterward smiled at and with the man of special arrangements.

As the conversation progressed and confidences were exchanged it came out that of the five men, each representing a different house, each had some story of his consignment experiences to tell, and all agreed that under present conditions it is impossible to conduct the piano business without consigning or making some "special arrangement," which is equivalent to it.

It is within the limits of a safe guess that one-half, if not more than one-half, of the pianos now standing on the floors of dealers' stores in the United States are on consignment. It may not be that they are held in commission directly from the manufacturer, as the great jobbers who have come up within the last decade probably do the bulk of the consignment business, but with what is held in trust for the maker and what is held in trust for the intermediary the above statement comes very near to the truth.

The consignments range from one fancy upright or a concert grand, which a manufacturer carries at an agency that cannot afford to purchase such goods outright, to whole outfits of pianos and organs of various makers that constitute the stock of small and some fairly large dealers carried as the property of

some big distributing house either upon direct consignment or under some "special arrangement" so nearly akin to it that it is but a begging of words to call the deal anything else.

This being so, and every sensible man in the piano business will admit that his competitors are consigning, why should the practice be so constantly run down and pooh-poohed at? Why is it not more straightforward and business-like to come boldly out as did the gentleman whose words are quoted at the beginning of the article? We all know that a very, very large portion of the piano business is done on this basis. We all know that it affords a means of placing on the market a number of instruments that could not be equaled under any other system yet devised, for the simple reason that the average small and medium sized dealer, whether he be in a village or in a city—the average man who comes into direct contact with the final consumer—does not possess sufficient capital to deal with his patrons on the prevailing plan of small payments.

He cannot afford to swing an assortment that will permit him to give full play to his opportunities; he cannot float his customers' paper beyond a certain sum in his local banks and he falls back upon some "special arrangement" with the manufacturer or the jobber with whom he can make the best terms.

Therefore, the truth being out, why would it not be advisable, why not feasible, for manufacturers and jobbers to come to some general understanding as to how the consignment business should be conducted upon some plan which, while it should not in any manner hamper competition, should put an end to some of the manifest imperfections of the methods now in vogue?

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